GAJENDRAGADKAR EDITION OF

MAMMAṬA'S KĀVYAPRAKĀŚA

First, Second, Third and Tenth Ullāsas

WITH INTRODUCTION
ENGLISH TRANSLATION &
CRITICAL NOTES

POPULAR BOOK DEPOT, BOMBAY 7

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मम्मटविरचितः

काव्यप्रकाशः

प्रथमद्वितीयतृतीयदशमोल्लासाः

THE KĀVYAPRAKĀŚA

of

MAMMAṬA

First, Second, Third & Tenth Ullāsas

Edited with an Introduction Translation into English Notes (explanatory, critical, comparative and historical) and Appendices by

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Preface to the First Edition

Most of the material which is published in the following pages had been collected by me during the academic year 1921–1922, when for the first time I lectured on Ullasas I, II, III and X to my B. A. (Pass) students. I well remember how I then had sometimes to spend hours together for the preparation of just one of my class lectures. I have had occasion of teaching this same portion of the Kāvyāprakāśa four times since then. Each time I took the opportunity to add to my Notes which in a manuscript form used to be placed at the disposal of my students. It was suggested to me more than once that I should publish these Notes for wider circulation. I have, therefore, been thinking of bringing out an edition of these Ullasas for some years in the past. But not until this year could I find time to prepare this long-contemplated edition.

I claim that in the Notes to this edition I have offered much original exegesis and criticism. In my Introduction also I have suggested new points with reference to problems connected with Mammaṭa and his Kāvyaprakāśa.

It has been my custom to give to students numerous stanzas as illustrations of the various topics explained in the class and especially of the figures. I find this method very useful. It makes the discussion interesting by calling the attention of students to some of the most beautiful stanza in Sanskrit. It also helps to widen their Sanskrit reading. For this purpose I drew stanzas from the works of other rhetoricians and from well-known kavyas and Nāṭakas. A large majority of these are incorporated in my Notes. For fear of increasing still more the bulk of this volume could not include all those that I had collected. Most of the stanzas from the kavyas and Naṭakas have been kept back. Appendix C, which is an Index to those stanzas that are quoted in the Notes, already contains more than 800 entries.

An effective method of grasping the essentials of a figure is to distinguish it from others with which it is likely to be confounded. But it is not enough merely to know the points of distinction between one figure and another. One must also note their resemblance, on account of which the possibility of one being mistaken for another arises. I have paid special attention to this point in my Notes on the 10 th Ullasa. In the case of all figures which are likely to be

confounded with others, I first point out the resemblance and then the distinction between them. By the way may I say that in drawing a question-paper I always put 'Compare and contrast the following figures' rather than 'Distinguish between the following figures'.

In the preparation of this edition I have made use of the following books, to the editors and authors of which my best thanks are due: Kāvyaprakāśa Ullasas I, II and X edited by D. T. Chandorkar (first Edition 1896, Second Edition 1915); Kāvyáprakāśa Ullasas, I II and X edited by P. P. Joshi (1913); Kavyaprakasa Ullasas I and II edited by H. D. Velankar (1919); Kāvyaprakāśa Ullasas I, II and III edited by S. S. Sukthankar (1933); Dandin's Kāvyādarasa Paricchedas I and II edited by S.K. Belvalkar (1919); Visvanatha's Sāhityadarpana edited by. P. V. Kane, Second Edition 1923, in which his 'The History of Alamkara Literature' has been printed as Introduction; and studies in the History of Indian Poetics Vols. I and II (1923 and 1932), by S. K. De.

My best thanks are also due to Mr. G. N. Shrigondekar. B. A., of the Bhandarkar Oriental Research Institute, Poona, whose help in the matter of the correction of proofs was very valuable to me. He very kindly prepared the Appendices in addition. I am further deeply thankful to the Managers of the Aryabhushan Press for promptness in printing this book and for uniform courtesy and kindness.

A. B. GAJENDRAGADKAR

Preface to the Second Edition

This new edition of Kāvyaprakāśa needs no apology. The previous edition of my uncle, the late A. B. Gajendragadkar has been out of print for long. The University of Bombay like many other Indian Universities has now prescribed Kāvyaprakāśa for the B. A. and hence there is an urgent need for the book.

In view of the prohibitive cost of paper, again continuously rising, a mere reprint of the earlier edition would have been econo-ically out of reach for most of the students and alas, for most of the teachers also. This is the genesis of the revised edition. A good deal of the material from the notes, particularly 'other examples' so painstakingly collected by my uncle from other works on poetics, has been regretfully dropped without sacrificing the utility and value of the work. In the introduction as well as in the notes I have added some material either with a view to concising the original matter or supplementing it.

It was said of the earlier edition that it left very little for the teacher to say. I only hope that the present revised edition does not compel the teacher to say a great deal by way of correcting the mistakes of comission and omission.

It was both a duty and a pleasure to revise this edition originally prepared by that great scholar and inspiring teacher my uncle A. B. Gajendragadkar. I feel that through this I have paid, though in a very small measure, the debt of gratitude I owe to him.

I must also express my sincere thanks to Dr. G. H. Godbole, my collegue in the department, for going through the proofs. We all know what a soul-killing exacting task it is. But for him, the edition would not have seen the light of the day so soon.

S. N. GAJENDRAGADKAR

Wilson College, Bombay.
9th August, 1959.

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INTRODUCTION

I PERSONAL ACCOUNT OF MAMMATA

As in the case of most Sanskrit writers not much is known about Mammaṭa's personal history. Neither from his own works nor from those of any others do we obtain any information about his life. What little we know of him is supplied by some of the introductory stanzas of the Sudhāsāgara or Sudhodadhi, a commentary on the Kāvyaprakāśa by Bhīmasena Dīksita who completed it in Samvat 1779 or A. D. 1723[1]. From these stanzas we learn that Mammaṭa was a son of Jaiyāṭa and that he had two younger brothers viz. Kaiyaṭa, the author of the Pradipa, a commentary on the Mahābhāśya of Patañjali, and Uvaṭa or Auvaṭa, the author of a commentary called Bhāśya on the Rk-prātiśākhya of Saunaka and of a commentary called Mantra-bhāśya on the Vājasaneyi-samhitā or the Śukla-Yajurveda. He was born in Kashmir and following old tradition went to Benares for study, where he composed his Kāvyaprakāśa. His two younger brothers Kaiyaṭa and Auvaṭa studied under him and distinguished themselves by their commentaries on the Bhāśya and the Veda respectively. Mammaṭa was an incarnation of the goddess Sarasvatī[2].

Scholars are not inclined to place any reliance on the information supplied by Bhimasena. Thus, Bhimasena's statement that Mammaṭa was a son of Jaiyaṭa and brother of Kaiyaṭa and Uvaṭa is dubbed by Aufrecht as 'a silly tradition[3]. To Kane this account 'seems to be more or less fanciful and based probably on the similarity of sounds in the three names [viz. Mammaṭa. Kaiyaṭa and Uvaṭa].[4] Uvaṭa, according to his own statement,

1 संवद्ग्रहाश्वमुनिभूज्ञाते माघे मधौ सुदि
त्रयोदश्यां सोमवारे समाप्तोऽयं सुधोदधिः ॥ p. 712 (Chowkhambā edition of the Kāvyaprakāśa with the commentary Sudhāsāgara)

2 'तद्देवी हि सरस्वती स्वयमभूत् काश्मीरदेशे पुमान्' (stanza 4) 'वाग्देवतारूपिणः (stanza 5) and 'सा देवी मम्मटाख्या' (stanza 7). Bhimasena refers to Mammaṭa as वाग्देवतावतार in his commentary also at several places, especially when defending him against the criticism of the Pradipa. Read p. 4, 19, 125;

3 See Catalogus Catalogorum by Theodor Aufrecht Part I p. 432.

4 See P. V. Kane's The History of Alamkāra Literature p. cv, prefixed as an Introduction to his edition of the Sāhityadarpaṇa.

was a son of Vajraṭa and wrote his Bhāśya on the Vājasaneyi-samhitā during the reign of Bhoja.[5] From this Kane thinks that there is nothing improbable iṇ Mammaṭa being a brother of Uvaṭa, but that he cannot then be the brother of Kaiyaṭa, whose father was Jaiyaṭa. De calls the theory of Mammaṭa's relationship with Uvaṭa as 'untenable'.[6]

We are not prepared to brush aside Bhīmasena so lightly. The fact that he is a very late commentator, who wrote more than six centuries after Mammaṭa, need not be a reason for disbelieving him. If what he says be in conflict with any definitely known fact his veracity may be doubted. But such is not the case. The information furnished by Bhimasena may be divided into three parts viz. (1) Mammaṭa was born in Kashmir and studied at Benares, where he wrote his Kāvyaprakāśa. (2) He was a son of Jaiyaṭa and a brother of Kaiyaṭa and Uvaṭa. (3) He was an avatāra of Vāgdevatā or Sarasvatī. We shall examine these parts in order.

(1) Mammaṭa a Kashmirian.

That Mammaṭa was a Kashmirian by birth is not only not in conflict with any other known fact, but is geneally accepted. The following reasons support Mammāta's Kashmirian origin : (1) The form of his name is typically Kashmirian. Similar Kashmirian names are Allata, Udbhata, Uvaṭa, Auvaṭa, Kaiyaṭa, Jaiyaṭa, Bhallaṭa, Rudraṭa and Lollaṭa. (2) Mammaṭa possessed the title 'Rājānaka'[7] which means 'almost like a king.' This is a peculiarly Kashmirian title. It was borne by other Kashmirian writers and is current among Kashmirian Pandits even now. (3) In the fifth Ullāsa of Kāvyaprakāśa Mammaṭa refers to the word 'cinku' as conveying obscence sense.

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5 ऋष्यादींश्च पुरस्कृत्य अवन्त्यामुवटो वसन् ।
मन्त्रभाष्यमिदं चक्रे भोजे राज्यं प्रशासति ॥
आनन्दपुरवास्तव्यवज्रटाख्यस्य सूनुना ।
मन्त्रभाष्यमिदं क्लृप्तं भोजे पृथ्वीं प्रशासति ॥

6 See S. K. De's Studies in the History of Sanskrit Poetics Vol. I p. 159.

7 Read the title and colophon of Mammaṭa's शब्दव्यापारविचारः, which run as follows : 'श्रीराजानकमम्मटाचार्यविरचितः शब्दव्यापार-विचारः' and 'इति निखिलविपश्चिच्चक्रवर्तिश्रीराजानकमम्मटाचार्यविरचितः शब्दव्यापारविचारः समाप्तः ।' pp. 1 and 10 (निर्णयसागर edition).

Viśvanātha, while commenting on this passage, says that the word 'cinku' possesses an obscene sense in Kashmirian and other languages.[8] This shows that Mammaṭa's mother tongue was Kashmīrī. (4) Allaṭa, who is supposed to have completed the tenth Ullāsa from the end of the figure Parikara,[9] was a Kashmirian, as his name suggests. Mammaṭa must apparently have been his friend and hence a Kashmirian.

Benares was traditionally the ancient seat of learning. The tradition has continued more or less even in modern times. There is, therefore, nothing improbable in Mammaṭa's coming down from Kashmir to Benares for study along with his brothers and perhaps also with a friend or friends. It is then natural that he should have composed his Kāvyaprakāśa at this ancient centre of learning.

It will thus be seen that there is nothing improbable in this part of Bhīmasena's story about Mammaṭa.

(2) Mammaṭa, Son of Jaiyaṭa and Brother of Kaiyaṭa and Uvaṭa

This part of Bhimasena's account about Mammaṭa is the most disbelieved and without sufficient reason, we think. Kaiyaṭa, according to his own statement, was a son of Jaiyaṭa.[10]. Bhīmasena confirms this. If we believe Bhimasena when he says Mammaṭa and Kaiyaṭa were brothers, nothing untoward happens and no other definitely known fact is contradicted. As regards Mammaṭa's relationship with Uvaṭa there is a difficulty. Uvaṭa styles himself a son of Vajraṭa. How can he then be a brother of Mammaṭa and Kaiyaṭa, who were the sons of Jaiyaṭa ? In this connection we desire to point out that no scholar seems to have noticed that the name of Uvaṭa's father occurs in his own statements as Jaiyaṭa and Vajraṭa in two manuscripts of his Mantrabhāṣya on the Vājasaneyī–saṁhitā described

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8 'चिङ्कपदं कश्मीरादिभाषायामश्लीलार्थबोधकम् ।' विश्वनाथ's काव्यप्रकाशदर्पण, as quoted by वामनाचार्य p. 238.

9 ' कृतः श्रीमम्मटाचार्यवर्यैः परिकरावधिः ।
प्रबन्धः पूरितः शेषो विधायाल्लटसूरिणा ॥
—राजानक आनन्द's काव्यप्रकाशनिदर्शन as quoted by वामनाचार्य p. 700

10 महाभाष्यार्णवावारपारीणं विवृतिप्लवम् ।
यथागमं विधास्येऽहं कैयटो जैयटात्मजः ॥
—Introductory stanza 5 to the Pradipa. अवारपारयोर्भवम् अवारपारीणम् extending from this bank or end to the other, विवृतिप्लवम् a bridge of explanation.

by Julius Eggeling.[11] The question then is which of these two names is the real name of Uvaṭa's father. There is no reason whatso-ever why we should prefer Vajraṭa to Jaiyaṭa. On the contrary as Jaiyaṭa is given as the name of Uvaṭa's father by Bhimasena, it appears to be the correct form of the name and Vajraṭa is probably its corrupt form or a scribe's mistake for Jaiyaṭa. Or Uvaṭa's father may have borne two names viz- Jaiyaṭa and Vajraṭa. Or Uvaṭa, a son of Jaiyaṭa, may have been adopted by Vajraṭa, who was probably some relative of his. The point is if we believe Bhimasena and regard Mammaṭa, Kaiyaṭa and Uvaṭa as brothers, the sons of Jaiyaṭa, no known fact is contradicted. What was so far regarded as an unsur-mountable obstacle in the way of belief in Bhīmasena viz. Uvaṭa's statement that he was a son of Vajraṭa is removed, when we note that Uvaṭa himself has also given Jaiyaṭa as his father's name. Uvaṭa's statement that he wrote his commentary during the reign of Bhoja need not militate against his relationship with Mammaṭa. For, we shall see below that Mammaṭa was almost a contemporary of Bhoja.

In would thus appear that Mammaṭa, Kaiyaṭa and Uvaṭa were the sons of Jaiyaṭa and belonged to Kashmir. The family lived at Anan-dapura (which was probaby a town in Kashmir, not the town Anand in Gujarat), from where the brothers went to Benares for study. Mammaṭa composed his Kāvyaprakâśa at this place. Uvaṭa was attached to the court of Bhoja and lived in Avanti or Ujjayini, where he wrote his Bhāṣya on the Śukla-Yajurveda. The three brothers must have formed an admirable trio, one specializing in Poetics, the other in grammar and the third in the Veda. Families in which brothers attain eminence in different departments of learning are not rare even in these days.

(3) Mammaṭa an Avatāra of Sarāsvati

Critics need not shy at Bhimasena's assertion that Mammaṭa was an avatāra of Vāgdevatā. To say that a person is an avatāra of some

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11 Vide Catalogue of the Sanskrit Manuscripts in the Library of the India Office by Julius Eggeling, Part I p. 29 where in the description of manuscripts Nos. 186 and 187 occur the following couplets :

आनन्दपुरवास्तव्यजैय्यटाख्यस्य सुनुना ।
उवटेन कृतं भाष्यं पुदवा:क्यै: सुनिश्चितैः ॥
आनन्दपुरवास्तव्यवज्रटाख्यस्य सूनुना ।
मन्त्रभाष्यमिदं क्लृप्तं पदवाक्यैः सुनिश्चितैः ॥

deity is just a way of bringing out his eminence. It is a case of subjective appreciation and need not be taken literally. In all such appreciations there is always an element of exaggeration. Bhimasena himself does not leave us in doubt as to why he calls Mammaṭa an incarnation of Sarasvati. He does so, because the Kāvyaprakāśa is an extraordinary book. [12] And it is not impossible to agree with him. We however, prefer to take Bhimasena's statement that Mammaṭa was an avatāra of Sarasvati as an upalakṣaṇa to mean that he was a profound scholar and an inspired writer. A study of his Kāvyaprakāśa and the position ṭhat it has come to occupy among works on the Alamkāraśāstra amply corroborate this view.

Mammata's profound scholarship must be explained in greater detail, which we now proceed to do.

Mammaṭa's special subject naturally was the Alamkārasāstra or the science of poetics, in which he attained such extraordinary eminence as an author by his Kavyaprakasa. He was thus mainly a rhetorician [13], though his acquaintance with other Sastras was by no means scanty. He had evidently studied all the alamkara literature before him. His Kavyaprakasa contains ample evidence to show his close acquaintance with the works of Bharata, Bhāmaha, Dandin, Udbhaṭa, Vamana, Rudrata, Anandavardhana, Mukulabhatta and Abhinavagupta. His treatment of the various topics in the Alamkarasastra is generally based on the works of his predecessors from some of whom he borrows examples as well as expressions occurring in the Kārikas and the Vrtti. He, however, holds independent views on some matters and is not afraid to criticize his predecessors such as Udbhaṭa Vamana, Rudraṭa, Anandavardhana and Mukulabhatta.

Mammaṭa must also have carefully studied the principal works, comprising the Kāvya-Nāṭaka literature, that were available in his days. He quotes more than six hundred stanzas as illustrations for various topics dealt with in his work. The works of Kālidāsa, the

12 'किं च नायमाचार्यो मानुषः किंतु वाग्देवतैव । प्रमाणं तु ग्रन्थस्यालौकिकत्वम् ।' सुधासागर p. 4

13 We are thus unable to agree with the following statement of Vamanacarya 'अयं खलु मम्मटोऽवगतसर्वशास्त्रहृदयोऽपि मुख्यतया वैयाकरणः ।' p. 8 of the Sanskrit Introduction to his edit on of the Kavyaprakasa.

dramas of Bhavabhūti and Śrīharśa, the Veṇīsaṁhāra and the Amaruśataka appear to be his special favourites for illustrations. In this connection we desire to call attention to a curious fact. Though Mammaṭa often quotes from the Mahāvīracarita and the Mālatimādhava of Bhavabhūti, he does not quote a single stanza from the Uttararāmacarita. The Uttararāmacarita could easily have supplied him with illustrations for many an alaṁkāra. Why he completely ignores Bhavabhūti's best drama is more than we can say.

In ancient India the education of a Pandit began with grammar. The Vyākarṇa–śāstra formed the foundation on which stood the structure of specialization in any other śāstra. The study of Sanskrit grammar plays an important part in the training of a scholar. It creates the habit of precise and clear thinking and gives sharpness to intellect and accuracy to judgment. This was realized in ancient India though in modern days it has become almost fashionable to belittle its importance. Mammaṭa's young brother Kaiyaṭa chose Vyākaraṇa as his special subject. Mammaṭa was also proficient in that science. As such he generally accepted the grammarian's point of view in rhetorical matters. The Kāvyaprakāśā offers ample evidence to prove Mammaṭa's fondness for grammar and respect for the grammarians generally. The following facts deserve note in this connection.

(1) In commenting on Kārikā 4 in the first Ullāsa Mammaṭa uses the expression 'budhair vaiyākaranaiḥ' (p. 5). Though the word 'budhaiḥ' in the Kārikā is intended to stand for rhetoricians like Ánandavardhana, in the Vrtti Mammaṭa makes it go with the grammarians also. This is evidently intended to show his respect for the grammarians.

(2) In discussing the question of the conventional meaning of words Mammaṭa mentions the 'jātyādi' view of the grammarians first and apparently accepts it. This is confirmed by his Śabdavyāpāra vicāra, wherein he refutes the 'jātireva' view of the Mimāmsakas.

(3) Mammaṭā's treatment of Upamā offers many indica tions to show that he was a grammarian. Most of the divisions of this figure are based on principles of grammar.

(4) In dealing with the figure Virodha, Mammaṭa divides it into ten varieties. These are based on the four classes of word which the grammarians accept.

(5) According to the grammarians single words as well as compounds made of more than one word constitute a pada.[14] Mammaṭa accepts this view. Thus, when in the seventh Ullāsa, he wants to illustrate a klisṭa pada or a word not easy to understand he quotes a big compound (vide p. 284 of Vāmanācārya's edition). Then again, in illustrating 'hetor ekapadārthatā-rūpam. Kāvyalingam' he once more cites a compound. Here it may be remembered by the way that according to the Naiyāyikas pada means a single word only ('Śaktam padam'). They do not admit that śakti or expressive power belongs to compounds, which according to them are not padas properly so called, but a collection of padas.

(6) According to the grammarians a cause is everywhere an action. To them the words 'kāranam', 'hetuh' and 'kriyā' are synonyms. In defining the figure Vibhāvanā Mammaṭa uses the word 'kriyā' in the sense of a cause[15]. Only a confirmed grammarian would do so.

(7) Mammaṭa quotes as authority Patañjali's Mahābhāṣya and Bhartṛhari's Vākyapadīya and sometimes requisitions grammatical topics and maxims to illustrate his points[16].

Mammaṭa must also have studied the science of Pūrva—mīmāṁsā. Evidence of his knowledge of this science is furnished by certain passages of his Kāvyaprakāśa. Thus, he mentions the views of the Abhihitānvayavādins and the Anvitābhidhānayādins, the 'jātireva' view of the Mīmāṁsakas Arthāpatti with its two divisions and prakaṭatā or objective manifestness as the fruit of cognition. He quotes the authority of Kumarilabhaṭṭa (p. 18) to support the third view regarding the operation of gauṇī lakṣaṇā and Jaimini's sūtra III, iii. 14 in the fifth Ullāsa for another purpose.

Mammaṭa also knew the Nyāya and Vaiseṣika systems. Thus, he refers to the atomic theory of creation, the theory of causation and the technical rule about two jatis found in one object, of the Naiyāyikas and the Vaiśeṣikas[17], the jāti-viśiṣṭavyakti-vāda or the theory

14 Compare Pāṇini's definition of a word , सुप्तिङन्तं पदम्' 1. 4. 14.

15 'क्रियाया : (= कारणस्य) प्रतिषेधेऽपि फलव्यक्तिर्विभावना ॥' p. 73

16 Note 'शब्दशक्तिमहिम्ना श्रुत्यैव षष्ठीवत् संबन्धं प्रतिपादयन्ति ।' p. 35, 'अपवादविषयपरिहारेण उत्सर्गस्य व्यवस्थितेः । p. 101 and 'रैपोषं पुष्णातीतिवत् युधिष्ठिर इव सत्यवदनेन सत्यवादी अयम्–इत्यर्थावगमात् ।' p. 134.

17. Read 'परमाण्वाद्युपादानकर्मादिसहकारिकारणपरतन्त्रा' p. 1 and 'परमाण्वादीनां गुणमध्यपाठात् पारिभाषिकं गुणत्वम्' p. 12.

that the conventional meaning of words is the individual qualified by generality[18], advocated by the Naiyāyikas and the doctrine that samvitti or self-consciousness is the fruit of cognition held by the Naiyayikas[19]. In dealing with the figure Paryāyoktam he takes the help of the theory of perception held by the Naiyāyika-Vaiśeṣikas to support his special idea about that figure and defines the Nyāya terms 'sadhanam' and 'sadhyam' under Anumāna[20].

Mammaṭa gives evidence of his acquaintance with the Sāmkhya philosophy as well. Thus, at the very commencement of his Vṛtti on Kārikā 1 he refers to the creation of Brahman as 'sukha-duhkha-moha-svabhāva.'

Mammaṭa's knowledge of Buddhistic philosophy can also be inferred. In dealing with the question of the conventional meaning of words he refers to the doctrine of the Buddhists that apohah or exclusion is the meaning of words (p. 13). The Bauddha theory of perception has also been utilized by him in explaining the special characteristic of the figure Paryāyoktam

Mammaṭa shows acquaintance with the general doctrines of the Vedānta also. Thus, in explaining the enjoyment of sentiment in the fourth ullāsa he compares it with Brahmasvāda wherein all other consciousness drops off.

It will thus be seen that Mammaṭa was a typical product of ancient India. Though he specialized in one science, he did not neglect the others. Bhīmasena was almost a blind admirer of Mammaṭa, as is clearly shown by the many flattering references to him in his Sudhāsāgara. It is, therefore, no wonder that he should describe Mammaṭa as an avatāra of Vāgdevatā. We have shown above in what sense we should understand this expression. In this connection attention must be drawn to another title of Mammaṭa viz. Nikhila-vipaścic-cakravartin,[21] which also has to be understood with the necessary reservation.

From all this it may be seen that there is nothing wrong in accepting as true the information which Bhīmasena supplies about Mammaṭa.

18. 'तद्वान् (जातिवान् जातिविशिष्टः पदार्थः व्यक्तिरूपः)...शब्दार्थः कैश्चिदुक्तः' p. 13
19. 'प्रत्यक्षादेर्नीलादिर्विषयः, फलं तु प्रकटता संवित्तिर्वा ।' p. 23
20. Vide pp. 85 and 91.
21 Vide footnote 7 above.

Rājānaka Ānanda (1665 A. D.) in his commentary called the Kāvyaprakāśa-Nidarśana or Śitikaṇṭha-vibodhana, says that Mammaṭa was a Śaiva[22]. There is nothing to test the accuracy of this statement. The Kāvyaprakāśa offers no indication of his being a Śaiva. As Rājānaka Ānanda was himself a Śaiva, he probably thought that Mammaṭa was one.

The Mangala stanza or stanzas of Sanskrit writers often reveal their creed. Mammaṭa glorifies Sarasvati in his Mangala stanza. In the very first line of his Vṛtti he refers to Sarasvatī as 'the appropriate and favourite deity'. From the adjective 'favourite' we conclude that Mammaṭa was a devotee of Sarasvatī and as such a Sārasvata Brāhmana.

Mammaṭa and Ṣrīharṣa

According to a story of Kashmirian Pandits which Buhler heard Mammaṭa was a maternal uncle of the Brāhmaṇa poet Śrıharṣa, the author of the Naisadhiyacarita[23]. A subsequent part of the story, which has not been recorded by Buhler, is that when Śrīharṣa showed his Kāvya to Mammaṭa, the latter regretted that he had not seen it before. For, if he had, he would have been spared the trouble of hunting out examples to illustrate doṣas or poetical defects in the seventh Ullāsa of his Kāvyaprakāśa, as he could easily have found them all in one book viz. the Naiṣadhīyacarita.

No reliance can be placed on this tradition, because Śriharsa flourished in the latter half of the 12th century and Mammaṭa's date, as we shall see below, is about the middle of the 11th (1050 A. D.). So the two could not have been contemporaries. The story was apparently formulated by some critic, who wanted to express in a picturesque manner his view that the Naisadhiyacarita contained all the defects mentioned in the 7th Ullāsa of the Kāvyaprākāśa.

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22 Read 'इति शिवागमप्रसिद्धया षट्त्रिंशत्तत्त्वदीक्षाक्षपितसकलमलपटलः प्रकटितसत्स्वरूपचिदानन्दघनः राजानककुलको मम्मटनामा दैशिकवरः' निदर्शन, as quoted by वामनाचार्य in his प्रस्तावना p. 6.

23 Vide Buhler's Detailed Report of a Tour in search of Sanskrit Mss in Kashmir, Rajputana and Central India (Extra Number of Journal of B. B. R. A. S. 1877,) Bombay 1877, p. 68.

II THE WORKS OF MAMMAṬA

Mammaṭa is known to be the author of two books viz. the Kāvyaprakasa and the Śabdavyaparavicara. The latter is a small pamphlet running over ten pages and is published by the Nirnayasāgara Press, Bombay, along with the Abhidhavrttimatrka of Mukulabhaṭṭa, in 1916. It is of the same form as the Kavyaprakasa i. e. consists of Kārikās, Vṛtti and illustrations and was composed after the Kāvyaprakāśa. For, in its last sentence Mammata says that as the matter has been considered in detail 'elsewhere', it is stated here in brief[24]. By 'elsewhere' he evidently means the Kāvyaprakaśa.

Aufrecht[25] mentions the Samgitaratnamāla as a third work of Mammaṭa, which has been quoted in the Samgitanārayana.

The Subhasitāvali of Vallabhadeva contains a stanza [26] which has been ascribed to Mammata. It is not found in either of his two works. It would thus appear that Mammata had apparently composed a fourth book, from which the stanza is probably taken.

III THE DATE OF MAMMATA

There is not much difficulty in determining Mammaṭa's date. It can be easily proved that Mammaṭa flourished in the middle of the 11th century i.e. about 1050 A.D. In this connection the following pieces of evidence may be noted :

(1) Mammaṭa quotes Abhinavaguptạ, the celebrated commentator of Bharāta's Nātyaśastra and Ānandavardhāna's Dhvanyāloka, in the fourth Ullasa of his Kāvyaprakasa (p. 95, Vamanacarya's edition) Abhinavagupta's literary activity falls between 990 A.D.and 1020 A.D.[27] This means that Mammata must have composed his Kāvyaprakaśa after 1020 A. D.

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24 Read 'एतच्च अन्यत्र विस्तरेण विचारितमिति संक्षेपेण इह (शब्दव्यापारविचारे) उक्तमिति शिवम् ।' p. 10

25 Catalogus Catalogorum p. 432.

26 The stanza is numbered 1557 (P. 263) and runs as follows :
तन्वङ्गया गजकुम्भपीनकठिनोत्तुङ्गौ वहन्त्याः स्तनौ
मध्य : क्षामतरोऽपि यन्न झगिति प्राप्नोति भङ्गं द्विधा ।
तन्मन्ये निपुणेन रोमलतिकोद्भेदपदेशादसौ
निःस्पन्दास्फुटलोहशङ्खलिकया संदानितो वेधसा ॥

27 Vide P. V. Kane's The History of Alamkāra literature p. lxxi and S. K. De's Studies in the History of Sanskrit Poetics, Vol. I. p. 119.

(2) Mammata quotes four stanzas from Padmagupta's Navasāhasankacarita viz. stanzas, 123, 146, 148 and 157 in the tenth Ullasa of this edition, which are respectively 6·60, 16·28, 1·62 and 1·15 of the Navasāhasankacarita, which was composed about 1020 A.D. This confirms the conclusion that he wrote after 1020 A.D.

(3) Ruyyaka, the author of the Alamkārasarvasva, refers to the Kāvyaprakāsa several times in his work and at some places criticizes Mammaṭa. Ruyyaka, otherwise known as Rucaka, also wrote a commentary on the Kāvyaprakāsa, called Samketa. His Alamkārasār vasva was composed some time between 1135 and 1155 A.D.[28] Therefore the Kāvyaprakāsa must have been written before 1150 A.D.

(4) Mânikyaçandra, the Jain author from Gujarat, wrote his commentary, also called Samketa, on the Kāvyaprakāsa, in Samvat 1216[29] i. e. A. D. 1159–1160. This confirms the conclusion that Mammaṭa composed his Kāvyaprakāsa before 1150 A. D.

These four pieces of evidence go to show that Mammaṭa's literary activity must be placed somewhere between 1020 A. D. and 1150 A.D. But we are able to fix Mammaṭa's date a little more accurately on account of another reference.

In illustration of the figure Udātta Mammaṭa quotes a stanza (P.86) wherein the munificent liberality of King Bhoja towards the learned is referred to. Who the author of this stanza is, is not known. It is not unlikely that Mammaṭa himself composed it. We have seen before that Mammaṭa's younger brother Uvaṭa was a protégé of Bhoja. It is possible that Mammaṭa obtained glowing descriptions of Bhoja's munificence from Uvaṭa and composed this stanza. Or somebody else may have composed it. But the present tense used in the stanza shows that it was composed during the life–time of Bhoja, probably towards the end of his reign. Bhoja's reign is known to have extended from about 1005 A.D. to 1054 A.D. So we may take it that the stanza was composed and incorporated by Mammaṭa in his Kāvyaprakāśa about 1050 A.D. This means that Mammaṭa was a contemporary of Bhoja and lived in the middle of the 11th century A. D.

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28 Vide Kane Loc. cit p. cxi and De loc. cit p. 194.

29 रसवक्त्रग्रहाधीशवत्सरे (1216) मासि माधवे ।
काव्ये काव्यप्रकाशस्य संकेतोऽयं समर्पितः ॥
— माणिक्यचन्द्रकृतसंकेतटीकासमेतः काव्यप्रकाशः p. 470 (Mysore)

Even if we suppose that the stanza was not composed by Mammaṭa and do not believe in his relationship with Uvaṭa, who enjoyed Bhoja's patronage, the fact of the stanza being quoted in the Kāvyaprakāśa shows that Mammaṭa must have written his work some time after 1050 A.D. So the date of the Kāvyaprakāśa under this supposition falls between 1050 A.D. and 1150 A.D. Here we must remember that some considerable period of time must be supposed to have elapsed before the Kāvyaprakāśa attained fame and scholars like Ruyyaka and Māṇikyacandra thought it an honour to write commentaries thereon. Therefore, the latter half of the 11th century would be the most satisfactory date for Mammaṭa.

IV THE AUTHORSHIP OF THE KĀVYAPRAKĀSA

The Kāvyaprakāśa is made of three constituent parts viz. (1) the Kārikās: These are stanzas in Āryā and Anuṣṭubh metres, number 142 in all and define the various topics dealt with in the book. (2) the Vṛtti: This is a prose commentary on the Kārikās, which explains and many a time supplements them. (3) the illustrations: These are stanzas mostly quoted either from the works of previous rhetoricians or from those of well-known poets and number a few more than 600. When we say that Mammaṭa is the author of the Kāvyaprakāśa, we mean that he is the author of the Kārikās and the Vṛtti. The illustrations are obviously the composition of others, except a few, which cannot be traced to their sources and which may perhaps have been composed by Mammaṭa himself.

But Mammaṭa's authorship of the Kārikās and the Vrtti is not altogether undisputed. In this connection two views must be discussed viz. (1) That Bharata composed the Kārikās long before Mammaṭa and that Mammaṭa wrote only the Vrtti there-on. (2) That Mammaṭa composed the Kāvyaprakāśa, meaning thereby both the Kārikās and the Vrtti up to the end of the figure Parikara, and that an author named Allaṭa completed it by writing the subsequent portion. We now proceed to discuss these two views.

Mammaṭa and Bharata

Two commentators, hailing from Bengal and belonging to a comparatively late date, state that Bharata composed the Kārikās, drawing upon the Agnipurāṇa for that purpose, and that Mammata

wrote only the Vrtti thereon. They are Mahesvara Nyayālaṁkāra (beginning of the 17th century)[30] and Baladeva Vidyābhūṣaṇa (18th century)[31]. The arguments for Bharata's authorship of the Kārikās have been set forth by Maheśvara. They are mainly three and may be stated as follows:

(1) Some of the Kārikās in the Kāvyaprakāśa are found in the Nātyasāstra of Bharata[32]. Therefore, Bharata must have been the author of all the Kārikās.

(2) At the commencement of his Vrtti Mammaṭa refers to the author of the Karikas in the third person.[33] Had he been the author of the Karikas. he would have spoken of himself in the first person.

(3) In defining 'samasta-vastu-visaya sanga Rupaka' the Karika uses the word 'aropita' in the plural. The Vrtti adds that the plural is avivaksita or not significantly used. Vide p. 48 of the Text. If the author of the Vrtti had been the author of the Karikas, he would have used the dual in the Karika instead of the plural.

It will be noticed that these arguments carry no weight whatsoever. We shall examine them one by one.

(1) As pointed out before, there are in all 142 Karikas in the Kavyaprakasa. Out of these only six in the fourth Ullasa are found in the Natyaśāstra. This does not prove that Bharata is the author of the Karikas in the Kavyprakasa. The only fair conclusion that follows from this circumstance is that Mammata borrows these Karikas from Bharata. These Karikas deal with rasa. Bharata is the earliest and the most authoritative writer on that topic, being in fact the founder of the Rasa school of poetry. It is, therefore, no wonder if Mammata

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30 Maheśvara's commentary called काव्यप्रकाशादर्श or काव्यप्रकाशभावार्थचिन्तामणि has been published in जीवानन्द's edition of the काव्यप्रकाश (Calcutta 1876), from which note 'सुकुमारान् राजकुमारान् स्वादुकाव्यप्रवृत्तिद्वारा गहने शास्त्रान्तरे प्रवर्तयितुमग्निपुराणादुद्धृत्य काव्यरसास्वादकारणमलंकारशास्त्रं कारिकाभिः संक्षिप्य भरतमुनिः प्रणीतवान् ।' p. 1.

31 Vidyābhūṣaṇa's work is known as Sāhityakaumudī (निर्णयसागर 1897). It is of the nature of an independent Vṛtti on the Kārikās, like Mammaṭa's Vṛtti, on which it is admittedly based. Read pp. 2 and 189 'मम्मटाद्युक्तिमाश्रित्य मितां साहित्यकौमुदीम् । वृत्तिं भरतसूत्राणां श्रीविद्याभूषणो साहित्य कौमुदी.

32 Karikas 29–34 in the 4th Ullasa (वामनाचार्य's edition) are the same as नाट्यशास्त्र 6.15, 17–21.

33 Note 'ग्रन्थकृत् परामृशति' p. 1. Also see our relevant notes.

draws upon him when dealing with the topic of rasa. Mammaṭa has laid under contribution other previous authors as well in the composition of the Karikas. Thus, his definition of the figure Aksepa has been adopted from Bhamaha (vide pp. 79 and 529) and his definition of Samdehasamkara is taken almost verbatim from Udbhata. In defining Śakti or poetic power Mammata draws upon Vamana. Similarly, a Karika in the 7th Ullasa [34] has been taken verbatim from Vāmana's Vṛtti on his Kāvyālaṁkārasūtra II. ii. 19. Then again, Mammaṭa's definitions of guṇas and alamkāras represent a paraphrase of a Kārikā of Ānandavardhana[35]. It will be seen from this that what we can justifiably say with reference to the Kārikās of the Kāvyaprakāśa is that while some of them are borrowed from previous authors and some adapted from them, the rest are certainly the work of Mammaṭa, who is, therefore, rightly regarded as the author of these Kārikās taken as a whole.

(2) The use of the third person to refer to the author of the Kārikās by no means proves that it is the work of some other writer. It is a well-known custom of Sanskrit writers to refer to themselves in the third person. The first person was probably regarded as too self-assertive and incompatible with modesty.

(3) This argument proceeds from a complete misunderstanding of the sentence 'Āropita iti bahuvacanam avivakṣitam.' Matters would not in any way be improved, as Maheśvara thinks by the use of a dual form. They would in fact be worsened, because the definition would then not be applicable to stanza 30, which has been quoted as an illustration of that kind of Rūpaka. Though this particular case cited by Maheśvara is bad, what he means by adducing it is that sometimes there appears to be a di\ ergence of opinion between the Kārikās and the Vṛtti and, therefore the two could not have been the work of the same author. In this connection we admit that the Kārikās and the Vṛtti do not sometimes appear to hold the same view. This is because we forget that Mammaṭa's Vṛtti is intended not only to explain the Kārikās, but also to

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34 This Karika runs as follows :
'कर्णावतंसादिपदे कर्णादिध्वनिनिर्मितिः । संनिधानादिबोधार्थं स्थितेष्वेतत् समर्थनम् ॥'
—7th Ullasa pp. 406 and 409 (वामनाचार्य)

35 Read 'तमर्थमवलम्बन्ते येऽङ्गिनं ते गुणाः स्मृताः । अङ्गाश्रितास्त्वलंकारा मन्तव्याः कटकादिवत् ॥' ध्वन्यालोक ii. 7 p. 78.

supplement them by making explicit the meaning of certain words, that may sound ambiguous. Besides it must be noted that Mammaṭa was not a very accurate writer. That is why he sometimes feels the necessity of supplementing the Kārikās. But this does not mean that he is not their author.

It will thus be seen that the three arguments by which Bharata's authorship of the Kārikās is sought to be supported hold no water.

There are independent reasons to prove that Mammaṭa is the author of both the Kārikās and the Vṛtti. These may thus be stated :

(1) Nowhere in his Vṛtti Mammaṭa gives us any indication that he is commenting on Bharata's Kārikās. If the Kārikās had been the work Bharata, Mammaṭa would have referred to him at the commencement of his Vṛtti.

(2) Mammaṭa has not composed a separate Mangala for the Vṛtti. If he had been the author of the Vṛtti only, he would have commenced it with a Mangala. Vidyābhūṣaṇa, who believes the Kārikās to be the work of Bharata, has a separate Mangala for his Vṛtti and refers to Bharata as 'munih' at the commencement of his Sāhitya-Kaumudī. On the other hand Viśvanātha, who is the author of both the Kārikās and the Vṛtti of the Sāhitya-darpaṇa, has even like Mammaṭa no separate Mangala for his Vṛtti,

(3) Rasas or sentiments, according to Bharata, are 8. In enumerating them Mammaṭa adopts Bharata's couplet as his Kārikā and adds that Śānta is also considered as a 9th sentiment. If Bharata had been the author of these Kārikās, he would have stuck to the number 8 given in the Nāṭyaśāstra.

(4) In explaining the Kārikās dealing with the nature of Rasa or sentiment Mammaṭa begins his Vṛtti with a quotation from Bharata [36] to support his conception of rasa. If he had believed that the Kārikās he was commenting upon were the work of Bharata, he would not have tried to corrborate them by quoting that same writer's authority. If we were to suppose that he merely wanted to show for the purpose of comparison what Bharata

36 Read 'उक्तं हि भरतेन "विभावानुभावव्यभिचारिसंयोगाद् रसनिष्पत्तिः" (नाट्यशास्त्र 6 p. 62) इति ।' 4th Ullāsa p. 87 (वामनाचार्य)

had said in another work, he would have introduced the quotation in some such form as 'To the same effect has this same author said elsewhere.' [37]

(5) In the definition of Mala-rupaka 'Mala tu purvavat" (P. 50 of our text) the word purvavat refers to Malopama. which has been mentioned in the vrtti only. From this it is clear that the author of this Karika is aware of the vrtti, which precedes. it. This is possible only on the supposition that the author of the Karikas, and the Vrtti is the same viz. Mammaṭa. Bhimasena has duly called attention to the fact that this passage proves the identity of the authors of Karikas and the Vrtti. [38]

(6) The Natyaśastra knows of only four figures. three of sense and one of word, [39] while the Kavyaprakaśa deals with 62 figures of sense and 6 of word. If Bharata were the author of the Kārikas, we should have to suppose that he at once jumped from 4 figures to 68 when he came to write them. This is most unreasonable.

(7) Maheśvara and Vidyabhuṣaṇa, who are responsible for starting this theory of Bharata's authorship of the Kārikās state that Bharata drew upon the Agnipurāṇa for their composition. The date of the Agnipurāṇa cannot be definitely determined. But it has been shown that its chapters (336—346), which deal with the topics falling within the scope of Alaṃkāraśāstra, belong to the beginning of the 9th or the 10th century A. D.[40] The Nātyaśāstra is our oldest work on the science of poetics and belongs to the beginning of the Christian era.[41] It is, therefore absurd to say that Bharata composed the Kārikās of the Kāvyaprakāśa drawing upoṇ the Agnipurāna.

37 In such cases the usual form is 'तदुक्तमनेनैव ग्रन्थकृता अन्यत्र ।'

38 It must here be added that Vidyābhusana who believed in Bharata's authorship of the Kārikās, explains पूर्ववत् as 'पूर्वेषामिव पूर्ववत् ('पूर्वेषां मुनीनामिव पूर्ववत्' कृष्णानन्दिनी)' साहित्यकौमुदी p. 141. This explanation necessitates the supposition that there were rhetoricians who preceded Bharata. In the present state of our knowledge of Almkāra literature such a supposition is impossible.

39 Note 'उपमा दीपकं चैव रूपकं यमकं तथा। काव्यस्यैते ह्यलंकाराश्चत्वारः परिकीर्तिताः ॥' नाट्यशास्त्र 16·41.

40 Vide Kane loc. cit. p. v and De loc. cit. p. 104

41 See Kane p. ix and De p. 36.

(8) Early commentators of the Kāvyaprakāśa like Mānikyacandra (1159–60 A. D.), Sarasvatītīrtha (1242 A. D.), Someśvara (1 st half of the 13th century) and Jayanta (1294 A. D.) make no distinction between the author of the Kārikās and the Vṛtti. Jayarāma Nyāyapañcanana (beginning of the 16th century)[42] and Vaidyanātha Tatsat (1684 A. D.)[43] actually controvert the view that the Kārikās are the work of Bharata, while Kamalakarabhaṭṭa (1612 A.D.)[44] significantly says that Mammaṭa is the author of the Kārikās.

(9) Well-known writers like Hemacandra (1080–1172 A D.), Jayaratha (1225 A. D.), Vidyadhara (end of the 13th century), Vidyanatha (1st quarter of the 14th century), Appaya Diksita (1550–1650 A. D.) and Jagannātha (1620–1660)[45] ascribe both the Kārikās and the Vṛtti to the same author.

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42 For an extract of जयराम's commentary called जयरामी or काव्यप्रकाशतिलक, see Peterson's A Second Report of Operations in Search of Sanskrit Mss in the Bombav Circle (1883–1884) p. 107. In this extract we find that जयराम first states the view that Bharata is the author of the Kārikās and Mammaṭa that of the Vṛtti. He then refutes it and comes to the conclusion that the author of the Kārikās and that of the Vṛtti are identical. Read 'ग्रन्थकृत् कारिकाकर्ता भरतमुनिः, वृत्तिकारस्तु मम्मटभट्टः ।...वस्तुतस्तु अभेद एव तयोः । ग्रन्थकृदित्यादिना निर्देशस्तु धीरोदात्तत्वस्य संगोपनाय । कारिकाणां भरतसंहितायां कासांचिद्दर्शनं न दोषाय, प्रामाण्यज्ञापनार्थं क्वचित्तासां लिखनात् । अत एव 'कारणान्यथ कार्याणि' इति कारिकामुक्त्वा 'क्रिया' इत्यादि भरतसूत्रं वक्तीति तु युक्तम् ।' This quotation from the extract of जयराम's commentary by the way shows that De's assertion that Jayarāma endorses the view of Bharata's authorship of the Kārikās is incorrect. See footnote 1 on p. 165 of De's Sanskrit Poetics Part I. What has been stated by Jayarāma as the purvapakṣa has apparently been mistaken by De for his own view.

43 Read प्रभा p. 2

44 Note 'स्वकृतकारिका व्याचिख्यासुः आद्यश्लोकस्य अवतरिकामाह ।' Catalogue of the Sanskrit Manuscripts in the Library of the India Office, Part III, by Julius Eggeling, p. 327

45 Vide हेमचन्द्रs विवेक on his काव्यानुशासन pp. 4 and 109 ; जयरथ's अलंकारविमार्शिनी.on रुय्यक's अलंकारसर्वस्व pp. 102, 107, 150 and 199; विद्याधर's एकावली pp. 78 and 262 ; विद्यानाथs प्रतापरुद्रयशोभूषण pp. 6. 90, 225 and 336 ; अप्पयदीक्षित's चित्रमीमांसा p. 80; and जगन्नाथ's रसगङ्गाधर p. 30.

From all this it will be clear that there is not the slightest evidence to show that Bharata is the author of the Kārikas of the Kāvyaprakāśa and that there is overwhelming evidence to prove that Mammaṭa is the author of both the Kārikās and the Vṛtti.

It is, however. not very difficult to imagine how this idea of Bharata's authorship of the Kārikas must have originated. Mammaṭa's Kāvyaprakāśa attaiṇed great popularity and became an authority in Alamkaraśastra. Authoritative works in Sanskrit are usually associated with the names of old and revered sages. Mammaṭa was too modern a writer to be raised to the dignity of a sage. But some of his Kārikās were found in Bharata's Naṭya-sastra and Bharata was an ancient and revered sage. So it was imagined that all the Kārikās must have been composed by him.

All Purāṇas are indiscriminately ascribed to the mythical sage Vyāsa or. Bādarāyaṇa, the reputed author of the Mahābhārata, and are held in great veneration. Chapters 336–346 of the Agnipurāṇa are devoted to the treatment of some of the topics of the Alaṁkāra-śāstra. In these chapters are found several stanzas, which are identical with those in the Nāṭyaṣāstra.[46] The real reason for this is that the author of this portion of the Agnipurāṇa is indebted to Bharata as he is to Bhāmaha and Daṇḍin for the definitions of some of his figures. But uncritical commentators could not reconcile themselves to the fact that a purāṇa has drawn upon other works for its contents. They, therefore thought that Bharata must have borrowed from the Agnipurāṇa. The next step was to imagine that in composing the Kārikās of the Kāvyaprakāśa also Bharata drew upon the Agnipurāṇa. That is how the idea that Bharata is the author of the Kārikās of the Kāvyaprakāśa and that in composing them he drew upon the Nātyaśāstra arose, we think.

Mammata and Allata

Rājānaka Ananda (1665 A. D.), the author of a commen tary on the Kāvyaprakāsa, called Kāvyaprakāsa-nidarśana

46 Compare for example नाट्यशास्त्र 6.36 and अग्निपुराण 338.12; नाट्यशास्त्र 6.39 and अग्निपुराण 338. 7–8; नाट्यशास्त्र 16.60–62 and अग्निपुराण 342. 15–16; and नाट्यशास्त्र 20. 28-29 and अग्निपुराण 337. 11–12.

परमाऋटाचार्यस्य कृतिः । इत्याहुः । वामनाचार्य p. 700.

or Sitikantha–vibodhana, is the first writer, who states that Mammaṭa composed the Kāvyaprakaśa, evidently meaning thereby both the Kārikas and the Vrtti, up to the end of the figure Parikara, and that the remaining portion was supplied by the learned Allaṭa.[47]. Other commentators of the Kavyaprakasa, both early and late, such as Manikyacandra, Ruyyaka and Somesvara, have also referred to the joint authorship of the Kavyaprakasa in general terms[48]. A manuscript of the Kāvyaprakāśa dated Samvat 1215 (= A.49 D. 1158) possesses the colophon 'Krti Rajanaka-Mammaṭa-Alakayoh[49]. Further, in a manuscript of Ruyyaka's Kavyaprakasasamketa, seen by Peterson at Jeypore, the colophons to the first and the tenth Ullasas ascibe the composition of the Kāvyaprakāśa to Mammaṭa and Alaka[50] Then again, Arjunavarmadeva (1st quarter of 13th century). while commenting on stanzas 30 and 72 of the Amaruśataka,

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47 Read–' अत्र निदर्शनकराः ' एतत्पर्यन्तं मम्मटाचार्याणां कृतिः। तदुक्तम्ः कृतः श्री मम्माटाचार्यवर्यैः परिकरावधिः। प्रबन्धः पूरितःशेषो विधायाल्लट सूरिणा॥

48 De (Sanskrit Poetics Vol. I, 1923, p. 162), following Peterson (Third Report p. 19), states that मणिक्यचन्द्र does not comment on the verse ' इत्येष मार्गोo' This sttatement is inaccurate. Both the printed editions of the काव्यप्रकाशः with माणिक्यचन्द्र'sसंकेत (Ānandaśrama 1921 and Mysore 1922) have the commentary on this stanza.

49 Vide S. R. Bhandarkar's Report of a Second Tour in Search of Sanskrit Manuscripts made in Rajputana and Central India in 1904–5 and 1905–6 p. 79.

50 See p. 14 of Peterson's Second Report, where these colophons are quoted and run as follows : 'इति श्रीमद्राजानकामल्ल [लक]—मम्मटरुचकविरन्चिते निजग्रन्थकाव्यप्रकाशसंकेते प्रथम उल्लासः' 'इति काव्य–प्रकाशसंकेते दशम उल्लासः। कृती राजानकमम्मटालकरुचकानाम। शुभम्।' These colophons seem to state that Mammata, Alaka and Rucaka are the joint authors of both the Kâvyaprakasa and the Samketa thereon. But really they represent a clumsy way of stating that Rucaka is the author of the commentary Samketa on the Kâvyaprakāsa, which is composed by Mammata and Alaka.

refers to Mammata and Alaka as the authors of the seventh Ullāsa of the Kāvyaprakāśa and of the Kāvyaprakāsa generally [51].

From this it will be seen that the idea that two authors viz. Mammata and Alaka or Allata were responsible for the composition of the Kāvyaprakāsa seems to have been prevalent among commentators from very early times. We are, however, not inclined to accept this view. We hold that Mammata alone is the author of the entire Kāvyaprakāśa, as is generally supposed. Our reasons for entertaining this belief are as follows :

(1) Alaka or Allata, who is the supposed continuator of the Kāyyaprakāsa from the end of the figure Parikara, is known to have written a commentary on Ruyyaka's Alamkārasarvasva. [52] Ruyyaka flourished about 1150 A. D. The earliest date of Alaka, who comments on his book, would, therefore, be about 1200 A. D. From this it will be seen that it is chronologically impossible for Alaka of 1200 A. D. to collaborate with Mammata of 1050 A. D. It is also not possible to suppose that Alaka may have completed Mammata's unfinished Kāvyaprakāsa more than a hundred years after. For, Mānikyacandra and Ruyyaka, who preceded Alaka by about fifty years, have commented on the whole of the Kāvyaprakāsa.

(2) There is no unanimity among writers, who have referred to this dual authorship of the Kāvyaprakāsa, as regards the portion which each of the two authors is supposed to have composed. Thus, while Mānikyacandra, Ruyyaka and Someśvara make a general statement that two authors, whom they do not even mention by name, were responsible for the composition of

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51 Read 'यथोदांहृते दोषनिर्णये मम्मटालकाभ्याम्-प्रसादे वर्तस्व प्रकटय मुदं° अमरुशतक p. 29 (निर्णयसागर) and 'अत्र केचिद् वायुपदेन जुगुप्साश्लीलमिति दोषमाचक्षते । तद्यदि कीरदेशे कुडमलितानन्नेन्दुपदसंनिधावपि कमलपरिमलोद्गारिणो मुखमारुतस्य प्रतीतिर्न भवति, भवति चाश्लीलप्रतीतिः, तदा वाग्देवतादेश इति व्यवसितव्य एवासौ । किं तु ह्लादैकमयीवरलब्धप्रसादौ काव्यप्रकाशकारौ प्रायेण दोषदृष्टी येन एवंविधेष्वपि परमार्थसहृदयानन्दप्रदेषु सरसकविदसंर्भेषु दोषमेव साक्षाद्-कुरुताम् । उक्तं च भट्टवार्तिके 'न चात्रातीव कर्तव्यं दोषदृष्टिपरं मनः । दोषो ह्यविद्यमानोऽपि तच्चित्तानां प्रकाशते ।' (कुमारिलभट्ट's श्लोकवार्तिक ग्रंथकारप्रतिज्ञा 4) इति ।' p. 55

52 Vide Peterson's Second Report pp. 17 ff.

the Kavyaprakaśa, Rajanaka Ānanda says that Mammata wrote the Kavyaprakaśa up to the end of Parikara and that Allata completed it by supplying the remaining portion. Ānanda gives no reason for his assertion, but quotes two apparently old stanzas to support it[53]. On the other hand Arjunavarmadeva, who flourished four hundred years before Ānanda, speaks of Mammata and Alaka, as the joint authors of the seventh Ullasa and of the whole of the Kavyaprakaśa generally[54]. From this it appears to us that none of the writers had any definite information and that they all wrote from mere hearsay. Their statements, therefore, cannot be accepted as true.

(3) The style and the manner of treating topics in the portion of the Kavyaprakaśa up to the end of Parikara and in that which follows it do not materially differ. If another writer had composed the portion which follows Parikara, it would have shown peculiarites of style and treatment different from Mammata's, inspite of 'samyag vinirmita saṁghatana.' Bāṇa's son completed his father's unfinished Kadambarī. But the Uttarabhaga thereof is easily made out as another's owing to the difference in the style of the two writers. No such thing is seen in the case of the Kāvyaprakaśa[55].

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53 Read यदुक्तम् । कृतः श्रीमम्मटाचार्यवर्यैः परिकरावधिः प्रबन्धः पूरितः शेषो विधायाल्लटसूरिणा ॥ अन्येनाप्युक्तम् । काव्यप्रकाश इह कोऽपि (v. 1. काव्यप्रकाशदशकेऽपि) निबन्धकृद्भ्यां द्वाभ्यां कृतेऽपि कृतिनां रसतत्त्वलाभः । लोकेस्ति विश्रुतमिदं नितरा रसालं बन्धप्रकाररचितस्य तरोः फलं स्यात् ॥' Peterson's Second Report p. 15

54 It may here be noted that H. R. Divekar in his article 'The Dual Authorship of the Kavyaprakaśa' J. R. A. S., 1927, pp. 505 ff, has tried to prove that Mammata composed only the Karikas up to the end of the figure Parikara and that Alaka wrote the remaining Karikas and the whole of the Vrtti. This is another indication of the absence of unanimity pointed out by us. Divekar's arguments seem to make much of what he himself is conscious are 'insignificant points' and are based on the application of a too mechanical test to the style of the author of the Kavyapraksa. They create the impression that the writer is trying to discover some reasons for bolstering up a position which he almost takes for granted as true.

(4) It Allaṭa had written the Kavyaprakaśa from Parikara onwards, he would certainly have mentioned that fact. He would have told his readers that the Kavyaprakaśa was unfortunately left unfinished by Mammaṭa and that he had, out of regard for its author and its readers, undertaken to complete it. He would also have added his own Mangala. No reason can be imagined as to why Allaṭa should have displayed such wonderful spirit of self-effacement, well worthy of a true niskama–karmayogin, as not to claim any credit for a work which he had the honour of composing.

(5) Colophons in the manuscripts of either the Kavyaprakaśa or of its commentaries cannot be relied upon as decisive pieces of evidence to settle such a question as that of joint authorship. For, one is never sure whether these were written by the authors themselves or by scribes who copied their works long afterwards. Thus, none of the manuscripts on which printed editions of the Kavyaprakasa, available at present, are based, apparently had that colophon, which ascribes its authorship to Mammaṭa and Alaka. For, none of the printed editions possesses it. Similarly, a manuscript of

55 Attention must here be drawn to V. Sukthankar's article 'The Two Authors of the Kavyaprakasa', Z. D.M. G., 1912, pp. 477 ff, wherein he tries to support the dual authorship of the Kavyaprakasa on the ground that Mammata and Aallata draw their material from two different sources in writing their respective parts of the Kavyaprakasa. While Mammaṭa looks for authorities among writers older than Rudraṭa, Allaṭa depends for his whole material practically on the Kavyalamkara of Rudrata. This is Sukthankar's thesis. His theory of different sources is not justifiable. It is well known that Mammata in many places draws material from his predecessors, including Rudrata. If towards the end of his treatment of Arthalamkaras he seems to depend almost entirely on Rudrata, this is evidently because most of the figures here dealt with are not found in the older rhetoricians. Further, Sukthankar does not seem to have noticed that in what he calls the second part of Allata the definition of Samdeha-Samkara is almost verbatim adopted from Udbhaṭa. Thus, the theory of two sources, on which dual authorship is based, does not rest on a secure foundation,

Rucaka's Samketa in the Bhandarkar Oriental Research Institute, Poona, does not possess the colophons, which Peterson found in a manuscript of the same work at Jeypore.

(6) The fact that many commentators refer to the joint authorship of the Kāvyaprakāśa does not make it in any way the more acceptable. For, old commentators are known to repeat what some predecessor has said without caring to see whether it is true. We may here call attention to the story of Dhāvaka's selling his Ratnāvali to Harsa which his been repeated by almost all commentors of the Kāvyaprakāśa.

For these reasons we hold that there is no truth whatsoever in the idea that Allaṭa is with Mammaṭa a joint author of the Kāvyaprakāsa.

As regards how this idea of joint authorship arose we suggest the following explanation:

Mammata's concluding stanza viz. 'Ityesa mārgo' (V. 139 below) is as we point out in the notes, intended to bring out the skill with which he has collected together and treated in one single properly inter-connected volume topics, which had been dealt with by his predecessors in many works. The wording of the stanza is general. Therefore, it easily lent itself to another explanation, based on the idea that the Kāvyaprakāśa is the composition of two authors. In this connection it is significant to note that commentators offer this second explanation in addition to the first. If they had known it for certain that two authors were responsible for the composition of the Kāvyaprakāśa, they would have offered only the second explanation for this stanza. Thus it appears to us that the general nature of the wording of the stanza 'Ityeṣa mārgo', coupled with the penchant of commentators to discover even unintended senses in the words of an author was responsible for starting this theory of dual authorship for the Kāvyaprakāśa. But how and why the name of Allaṭa came to be associated with Mammaṭa as the continuator of his unfinished Kāvyaprakāśa is more than we can say.

The name of the supposed continuator of the Kāvyaprakāśa occurs in three forms viz. Alaka, Alaṭa and Allaṭa. Manuscripts are not of much use in judging which of these forms is the most authentic. For, they indiscriminately give one or the other of these three. Under these circumstances Allaṭa with the double

would appear to be the most correct for two reasons. First, Kashmirian names are known to end in ṭa. This ṭa is usually, though not invariably, preceded by a syllable with a similar double consonant as can be seen from such names as kallaṭa, Bhallaṭa, Mammaṭa and Lollaṭa. The form Allaṭa: agrees with these. Secondly, Stein tells us that 'this form (viz Allaṭa) of the name is the only one known to the tradition of the Kashmirian Pandits. Thus, Allaṭa would appear to be the most authentic form of the name. Kane, however, thinks that Alaka would also be as good a Kashmirian name, For, we have such well-known names as Kuntaka, Śaṅkuka, Laṅkaka and Mankhaka. [57]

We have seen before that this Allaṭa is known to have written a commentary on Ruyyaka's Alaṁkārasarvasva. He would also appear to be the same Alaka, who is the author of Viṣamapadodyota, a commentary on Rantākara's Haravijaya. In the colophon at the end of his commentary on each Canto Alaka styles himself as the son of Rājānaka Jayānaka.

V THE CONTENTS OF THE KĀVYAPRAKĀŚA

The Kāvyaprakāśa, as we noted before, consists of three constituents viz, the Kāikās, the Vṛtti and the illustrations. The Kārikās, number 142 in all and the illustrations a few more than 600. The work is divided into ten chapters, called Ullāsas or Flashes, in continuation of the metaphor contained in its title, which means the Light of Poetry,

Parts of a Kārikā, or one or more Kārikās taken singly or together, which deal with one complete topic, are termed Sūtras by some commentators. According to Vāmanācārya's numbering the 142 Karikas are divided into 212 Sūtras. This nomenclature appears to us to be entirely unjustifiable. The word Sūtra in Sanskrit

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56 Vide his Catalogue of Sanskrit Mss. in the Raghunath Temple Library of the Maharaja of Jammu and Kashmir (Bombay 1894) p. xxvi. It may here be noted that Kane misquotes Stein and makes him support the form अलट, while he actually supports Allaṭa. Vide Kane's 'The History of Alamkāra Literature' p. cv.

57 Vide his 'The History of Alaṁkāra Literature' p. cv.

possesses a technical sense.[58] It means a short or concise pithy expression, made of one or more words and originally intended as a help to memory. The Sūtras are written in prose. Sanskrit literature knows of a period, called the Sūtra period, roughly extending from 600 B. C. to 200 B. C., in which works in this particular style of writing were produced- By no stretch of imagination can Mammata's Kārikas or parts thereof be termed Sūtras. They have not the slightest claim to this title. It would appear that uncritical commentators, impelled more by respect for Mammata than by historical and technical accuracy, applied this term to Mammata's Karikas and parts thereof, which dealt with complete topics. For, Sūtrakara is a more respectful title than Karikakara.

Thê whole of the Kavyaprakaśa represents an elaboration of the definition of poetry given in the first Ullāsa.[59] We give below a short analysis of the contents of the ten Ullasas :

First Ullāsa :	Mangala stanza; purposes of poetry; causes of poetry; definition of poetry; three kinds of poetry viz. best, mediocre and lowest.
Second Ullāsa :	Three kinds of words and senses; the purport-sense; all senses generally suggestive; the expressive word; the conventional meaning of words; expression; indication and its six divisions; another three-fold division of indication; indicative word; suggestion; suggestion based on indication; necessity of admitting suggestion; based on expression; suggestive word.
Third Ullāsa :	Suggestive sense; the special circumstances which make sense suggestive.
Fourth Ullāsa :	Two kinds of dhvani or best poetry; their sub-divisions; the nature of rasa: different theories about rasa; eight rasas; eight sthayibhāvas; thirty-three vyabhicaribhavas; ninth rasa; bhava; rasabhasa and bhavabhasa; further sub-divisions of dhvani.

58 Note 'स्वल्पाक्षरमसंदिग्धं सारवद विश्वतोमुखम् । अस्तोभमनवद्यं च सूत्रं सूत्रविदो विदुः ॥'

59 This definition runs 'तददोषौ शब्दार्थौ सगुणावनलंकृती पुनः क्वापि ।'

Fifth Ullāsa :	Mediocre poetry and its eight divisions.
Sixth Ullāsa :	Lowest poetry and its two divisions.
Seventh Ullāsa :	Defect defined ; sixteen defects of word ; defects of sentence : twenty-three defects of sense ; sometimes a defect becomes an excellence ; thirteen defects of rasa.
Eighth Ullāsa :	Excellence defined ; figure defined ; three excellences, not ten ; combinations of letters which reveal excellences.
Ninth Ullāsa :	Six figures of words and three styles.
Tenth Ullāsa :	Sixty–two figures of sense ; defects of figures are included under defects treated in the Seventh Ullāsa.

From the above analysis of the contents of the Kavyaprakasa it will be seen that Mammaṭa deals with all the topics of the Alamkarasastra in his book, except those that fall under dramaturgy.

VI MAMMATA : A CRITICAL APPRECIATION

Among writers on rhetoric Mammaṭa occupies a position of unique importance. The Alamkarasastra had been developing for more than a thousand years before him. Mammaṭa carefully studied the works of his predecessors and wrote his Kavyaprakasa, wherein he embodied all the important theories and doctrines propounded by the rhetoricians that flourished before him. His book is thus an epitome of the Alamkarasastra at the stage of development which it had reached in his days. Further, the Kavyaprakasa became the starting point for futher exegesis and development of the Alamkarasastra. Its position in Alamkara is, therefore, analogous to that of Patanjāli's Mahabhasya in Vyakarana, Sabara's Bhasya in Mimamsa and Samkara's Sarirakabhasya in Vedanta.

The Kāvyaprakāśa is undoubtedly the most popular work on poetics in Sanskrit. Its unparalleled popularity is testified by the very large number of commentaries written thereon. Vāmanācarya mentions 46, while in the 'Index of authors and works on the Alamkaraśastra,' compiled by Kane, this number rises to 71.[60]

60 See his 'The History of Alamkara Literature' pp. clxv–clxvi.

Kamalākarabhaṭṭa says that there are a thousand commentaries on the Kāvyaprakaśa.[61] This is a record, which is certainly unequalled by any other work in Sanskrit.

The universal popularity of the Kavyaprakaśa is also borne out by the fact that among its commentators are included scholars, who have distinguished themselves in different sciences. Thus, famous rhetoricians like Ruyyaka and Viśvanatha, grammarians like Nagojī Bhaṭṭa, Naiyayikas like Jagadīśa, Gadadhara, Jayarama and Narasimha Thakkura, Dharmaśāstrins and Mīmamsakas like Vacaspatimiśra and Kamalakarabhaṭṭa, Vaiṣṇavas like Baladeva Vidyabhuṣaṇa, Samnyasins like Narahari alias Sarasvatītīrtha, Tantrikas like Gokulanatha and Jainas like Maṇikyacandra thought it an honour to write commentaries on the Kavyaprakaśa. Among Pandits in Western India an idea prevails that nobody is properly entitled to the honorific title Bhaṭṭa unless he writes a commentary on the Kavyaprakaśa. This idea is responsible for Vamanacarya styling himself Bhaṭṭa on the title-page of his edition of the Kavyaprakaśa.

The causes of this immense popularity of Mammaṭa's book are mainly two. First his Kâvyaprakāśa, as we saw before, epitomizes all the important theories and doctrines that were developed before his time. Topics, which were treated by his predecessors in different books, were by Mammata for the first time brought together and systematically arranged within the compass of a single work. He refers to this fact and deservedly claims credit for it in the last stanza of the Kāvyaprakāśa.[62] Secondly, his treatment of the various topics, though full, is concise. Practical considerations, rather than a desire to secure theoretical exhaustiveness, evidently prevailed with him in dealing with different subjects. Thus, his definition of poetry, though scientifically objectionable, is good from the practical point of an aspirant to poetic fame. Then again, his division of Lakaṣṇā into six kinds is from the

61 Read 'काव्यप्रकाशे टिप्पण्यः सहस्रं सन्ति यद्यपि । ताभ्यस्त्वस्या विशेषो यः पण्डितैः सोऽवधार्यताम् ॥' Introductory stanza 3 to his commentary, as quoted in Julius Eggeling's Catalogue of the Sanskrit Manuscripts in the Library of the India Office, Part III, p. 327

62 This stanza runs, इत्येष मार्गो विदुषां विभिन्नोऽप्यभिन्नरूपः प्रतिभासते यत् । न तद् विचित्रं यदमुत्र सम्यग्विनिर्मिता संघटनैव हेतुः ॥'

practical point of view far more useful than Viśvanātha's division of the same function into eighty kinds, which, though scientifically accurate, is not in many cases true to expressions current in the language.

Out of the large number of commentaries on the Kāvyaprakāśa a dozen have so far been published. Extracts from some others are found in well-known Catalogues or Manuscripts such as those of Aufrecht and Eggeling and Reports in search of Sanskrit Manuscripts such as those of Buhler, Peterson and Bhandarkar. From a study of the printed material one is able to say that most of the commentators have nothing very original to offer. Though some of them show original exegesis here and there, commentators as a class rest content with repeating what others have said before them. The most famous, original and learned of these commentaries is the Pradipa of Govinda Thakkura, with its own commentaries, the Prabhā of Vaidyanātha Tatsat and the Udyota of Nāgoji Bhaṭṭa.

Besides being a popular writer Mammaṭa is also a respected author in the AlaṃkāraŚāstra. The fact that rhetoricians like Ruyyaka and Viśvanātha, who criticize him in their works, have written commentaries on the Kāvyaprakaśa, bears this out. Jagannatha often refers to Māmmaṭa with respect and styles him 'The ancients', though he sometimes criticizes his views. Nagojī Bhaṭṭa quotes him as an authority in his Vaiyākaraṇa-SiddhāntaMañjūṣā (p. 148 Chowkhambs Sanskrit Series). We have already seen that Bhīmasena regards him incarnation of Sarasvati. Arjunavārmadeva also considers him an an inspired writer.

In the composition of his Kāvyaprakāta Mammata draws upon his predecessors, Bharata, Bhāmaha, Daṇḍin, Udbhaṭa, Vāmana, Rudraṭa, Anandavardhana, Mukulabhaṭṭa and Abhinavagupta. Not only words and expressions, occurring in Karikas, but also illustrations are borrowed from predecessors. Mammata's greatest debt is due to Rudrata. Though all this is true, Mammata, is by no means a slavish follower of his predecessors. He often shows independence of opinion and at one place or another has controverted the view of Bhamaha, Udbhata, Vamana, Rudrata, Anandavardhana and Mukulabhatta. He is also not afraid of finding faults with great poets like Kalidasa and Bhavabhuti.

Regarding this question of the debt of rhetoricians to their predecessors one point strikes us as rather strange. Many rheto-

ricians are found to borrow illustrations from their predecessors. Why they should do so we cannot say. Sanskrit literature is certainly extensive enough to supply illustrations for all topics dealt with in the Alamkarasastra. Apparently writers did not take the trouble of hunting out new examples, but adopted those that were before them in the works of others.

Mammata's Kavyaprakasa exercised great influence on the rhetoricians who followed him. His influence can be traced in the work of almost every writer in the Alamkarasastra, who flourished after his date. Visvanatha wrote his Sahityadarpana evidently with a desire to emulate Mammata and throw into the background his Kavyaprakasa. With that object in view he incorporated in his book the subject of dramaturgy, which Mammata had left out. His Sahityadarpana thus contains an exhaustive treatment of all branches of the science of rhetoric. Visvanatha severely criticizes Mammata's definition of poetry. But even he seems to have looked upon Mammata's Kavyaprakasa as his model. Though the Sahityadarpana is really superior to the Kavyaprakasa because of its treatment of the science of rhetoric in all its branches, its systematic exposition of topics, its clear and precise definitions and its easy and flowing style, it did not suceed in supplanting the Kavyaprakasa. Mammata apparently had taken a firm hold on the mind of the students of the Alamkarasastra.

After saying all this in praise of Mammata we must also point out the faults that we have noted in him. First, Mammaṭa is a careless and inaccurate writer. His choice of words is many a time not happy. Several examples of his loose diction have been pointed out by us in our Notes. Secondly, many of his Karikas are clumsy and involved and lack, if we may say so, the quality of perspicuity[64]. Most of his definitions of figures compare very unfavourably with those of Visvanatha. Thirdly, his treatment of topics is not methodical. When he wants to divide a subject into so many varieties, he does not start with a plain statement that it has so many kinds and then proceed to deal with each of them. But he often begins with a

63 Vide pp. 220, 267-268-, 464-465, 471, 635, 669, 679, 744 and 771.

64 Vide for example the Kārikās, which define अपरा निदर्शना p. 62 and अधिकम् p. 113 and our Notes thereon.

sub-division and later on gives us the main divisions, or leaves us to imagine them. His unmethodical way of treatment is really responsible for the difference of opinion which exists among his interpreters as to which exactly are the six divisions of Lakṣaṇā that he means. His treatment of Vyanjanā and of Rūpaka may also be cited as examples of this fault. Fourthly, he does not attach to certain topics the importance they deserve. Thus, his treatment of the figures Utprekṣā and Samāsokti is so meagre that it fails to give us a correct idea of the importance which these figures occupy in poetry. And fifthly, he follows no principle in the classification of figures. We are elaborating this point in the next Section.

Though a great critic Mammaṭa was no poet. Nowhere in his Kavyaprakāśa does he offer any illustrations as being his own compositions. Critical acumen and poetic genius are generally not found together. Mammaṭa was no exception to this rule. In Sanskrit literature Jagannātha is the one glorious example of a writer, who combined in him critical scholarship and poetical faculty of the very first order. In his Rasagangādhara he proudly declares that he feels no necessity of borrowing illustrations from others, because he possesses the power of composing them [65].

VII CLAŚSIFICATION OF FIGURES

It is a well known fact that the expression of our thoughts is preceded by certain clearly defined mental processes and as figures of speech are but the various modes of expressing our thoughts, they are closely connected with psychology. Psychology as a distinct science was not developed by the ancient Hindus. It is true that in some of the Upaniṣads, in the Nyāyaśāstra and especially in the treatment of rasa in the Alaṃkāraśāstra we have a very close and sometimes a very remarkable study of some of the mental phenomena. But all the same these phenomena were studied not for themselves, but as subservient to something else and it is to this neglect of psychology as a separate science that we must attribute the fact that no attempt has been made by any writer on rhetoric to divide the figures in their relation to to mental processes.

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65 Read ' निर्माय नूतनमुदाहरणानुरूपं काव्यं मयात्र निहितं न परस्य किंचित् । किं सेव्यते सुमनसां मनसापि गन्धः कस्तूरिकाजननशक्तिभृता मृगेण ॥ ' रसगङ्गाधर Introductory stanza 6.

Classification of figures, based on some definite principles, is found in the works of some of the Sanskrit rhetoricians. Most of them adopt, either tacitly or expressly, the classification, according to which figures are divided into three kinds viz. figures of word, figures of sense and figures of both word and sense. Bhāmaha treats of 39 figures of which two viz. Anuprāsa and Yamaka are figures of word and 37 figures of sense. Dandin deals with 38 figures of which three viz. Yamaka, Citra and Prahelika are Śabdalamkaras and 35 Arthālaṁkaras. Daṇḍin is the first rhetorician who makes a definite distinction between figures of sense and figures of word by treating them in two different chapters viz. in the second and the third Paricchedas respectively, though he does not mention the terms Śabdālamkāra and Arthālamkāra. Udbhaṭa treats of 41 figureṣ, which are made of four figures of word and 37 figures of sense. Vāmana is the first rhetorician who makes use of the terms Śabdālamkāra and Arthālaṁkāra. He treats of 33 figures of which two viz. Yamaka and Anuprāsa belong to word and 31 to sense.

Rudraṭa is the first rhetorician who gives a scientific classification of the figures of sense. In common with his predecessors he first divides figures into two kinds viz. figures of word and figures of sense. He deals with five figures of word viz, Vakrokti, Anuprāsa, Yamaka, Slesa and Citra in Chapters 2 to 5. Then, he divides the figures of sense into four broad classes according as they are based on vāstava (realistic description), aupamya (similarity), atiśaya (strikingness) and sleṣa (paronomasia).[66] In all he treatś of 68 figures of sense, which are made of 23 vāstava, 21 aupamya, 12 atiśaya and 10 śleśa with the addition of 2 kinds of samkara. These occupy Chapters 7 to 10 of his Kāyālamkāra. The total number of figures dealt with by him thus comes to 73. Nine of his figures of sense viz. Sahokti, Samuccaya, Visama, Hetu, Uttara, Utpreksā, Purva, Adhika and Virodha are included in two classes so that the number of figures treated by Rudrata is reduced to 62. No one before Rudratā had attempted to classify figures of sense according to śome principle. Rudraṭa is thus the first rhetorician to introduce such a classification.

The Agnipurana[67] (circa 900 A. D.) for the first time introduces the threefold division of figures into Sabdālamkaras, Arthālamkaras

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66 Read 'अर्थस्यालंकारा वास्तवमौपम्यमतिशयः श्लेष । एषामेव विशेषा अन्ये तु भवन्ति निःशेषाः ॥' काव्यालंकार 7. 9.

67 Vide Chapters 343–345.

and Sabdarthalamkaras. Bhoja in his Sarasvatīkanthabharana (Paricchedas 2,3 and 4) elaborates this division and gives 24 figures for each of these classes. His total of figures thus comes to 72.

The only division of figures that Mammata gives is this three-fold division into figures of both word, figures of sense and figures of both word and sense. Mammata's treatment of the figures of sense in the tenth Ullāsa is unscientific. He follows no system or principle in the grouping of figures or in the order in which they are taken for treatment.

Among post-Mammata rhetoricians Vidyānātha is the only one who attempts a scientific classification of figures. Following the ancient practice he divides them first into the three usual classes of Śabdalamkāras, Arthālamkaras and Ubhayalamkaras. Then, he divides the figures of sense into four kinds according as they possess for their suggested sense an entity, similarity, rasa and others, or do not possess any suggested sense at all. Then again, he gives another classification, according to which figures of sense are divided into nine groups based on circumstances such as similarity from which they spring [68].

From this brief survey of the classification of figures as it is found in the works of well known rhetoricians it is clear that none of them has tried to divide them on the ground of psychological processes. The basis of the commonest division of figures into those that belong to word, sense and both is purely external and has nothing to do with Psychology. Some of the grounds on which Rudraṭa and Vidyānātha base their divisions are connected with mental processes. But their divisions cannot be said to have proceeded from purely psychological considerations. It is rather strange that a writer of such eminence and critical acumen as Jagannatha should not have been attracted by this useful and subtle inquiry into the psychological bases of figures.

We shall now try to show a somewhat scientific way of classifying the figures of sense that Mammata treats in the tenth Ullāsa.

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68 Vide प्रतापरुद्रयशोभूषण pp. 337–339, from which read 'तत्र प्रथमं शब्दार्थोभयगतत्वेन त्रैविध्यमलंकाराणाम् । अर्थालंकाराणां चातुर्विध्यम् । केचित् प्रतीयमानवस्तवः । केचित् प्रतीयमानौपम्याः । केचित् प्रतीयमानरसभावादयः । केचिदस्फुटप्रतीयमाना इति ।' The other nine groups of अर्थालंकारs are (1) साधर्म्यमूल (2) अध्यवसायमूल (3) विरोधमूल (4) वाक्यन्यायमूल (5) लोकव्यवहारमूल (6) तर्कन्यायमूल (7) शृङ्खलावैचित्र्यमूल (8) अपह्नवमूल and (9) विशेषणवैचित्र्यमूल.

Three well-defined mental processes can be distinguished in analysing our thoughts. The child, we know, learns by analogy, The resemblance between things and things strikes it the most. So analogy or similarity is the first and most important basis of dividing figures. Advancing a little further we begin to abserve differences between things which at first struck us as similar. Contrast, dissimilarity or opposition is, therefore, another basis of division. A step further and we meet with phenomenon known as association of ideas. We have perceived a certain object before. Another object similar to it is now seen. That reminds us of the object previously perceived. This is roughly how association of ideas works. Contiguity is thus the third principle of division.

Out of the 62 figures of sense which Mammaṭa has treated in the 13th Ullasa no less than 20 are based on Similarity. Of these उपमा, उपमेयोपमा and अनन्वय form a group by themselves. The next group is supplied by ससंदेह (द्विकोटिकं ज्ञानम्), उत्प्रेक्षा (उत्कैटककोटिकं ज्ञानम्), रूपक (अभेदः) अपह्नुति (अपह्नवपूर्वकाभेदः), अतिशयोक्ति (अध्यवसानम्) and भ्रान्तिमान् (अनाहार्यभेदज्ञानम्), where we find that the knowledge that the upameya is similar to the upamana becomes intensified by degrees until the idea of the upameya is completely lost sight of and the upamana is honestly mistaken in its place. Out of the remaining figures based on similarity प्रतिवस्तूपमा दृष्टान्त and निदर्शना, दीपक and तुल्ययोगिता, समासोक्ति, and अप्रस्तुतप्रशंसा (5th variety), सामान्य and मीलित, and प्रतीप and व्यतिरेक go together. Now looking to the order in which Mammata deals with these figures, it is easy to see that he does not follow any principle in their treatment.

The next broad division is supplied by figures based on Dissimilarity, Contrast or Contradiction. This Contradiction may take the form of intrinsic contradiction between two things or may proceede from the violation of the law of causation. Nine or ten figures fall under this division. Of these विरोध is the most general. विषम (1 st variety), अधिक, विशेष and व्याघात are based on certain specific aspects of contradiction and thus form a separate group अतिशयोक्ति (4th variety). विभावना, विशेषोक्ति, असंगति and अतद्गुण involve violation of the law of causation and reperesent the second group falling under this head.

Figures based on Contiguity are only three viz. अप्रस्तुतप्रशंसा (1 to 4 varieties) सूक्ष्मम् and स्मरणम्. Contiguity can also be traced in अतिशयोक्ति (1 to 3 varieties), अप्रस्तुतप्रशंसा (5th variety) and समासोक्ति, which have been included under similarity.

Thus, these three grounds of division account for 31 figures. Of the remaining 31 four are based on Chain शृंखला. They are मालादीपक, कारणमाला, सार and एकावली. Five more are founded on some kind of Reasoning (तर्कः)viz. काव्यलिङ्ग, अर्थान्तरन्यास, अनुमान and उत्तर (first variety).

The remaining 22 figures must be classed as miscellaneous. It is, however, possible to put most of these into groups on the ground of their being generally analogous to one another. Thus-आक्षेप, व्याजस्तुति, पर्यायोक्त, व्याजोक्ति and प्रत्यनीक, सहोक्ति and विनोक्ति :भाविक and उदात्तम्, समुच्चय and समाधि, परिसंख्या and उत्तर (2nd variety), अन्योन्य, सम and तद्गुण and संसृष्टि and संकर go together. श्लेष, यथासंख्य, स्वभावोक्ति, परिवृत्ति and पर्याय stand more or less by themselves.

From this it will be seen that it would have been possible for Mammaṭa to treat the figures of sense in some systematic manner. Rudraṭa before him had abopted some principles of division with reference to the Arthālaṁkārās. Mammaṭa could have improved upon him. But he does not trouble himself with this problem. He apparetly prefers to follow the older rhetoricians Bhāmaha, Daṇḍin, Udbhaṭa in adopting no principle in the treatment of the figures of sense.

VIII. (a) SANSKRIT POETICS-THE ORIGIN AND GROWTH

Though the development of poetics as a science is of a later period in the history of Sanskrit literature, the employment of literary devices like the अलंकारs is very old. study of the Vedic Samhitās tells us that in them, particulary in Rgveda there is a conscious effort made by the poets to show their individual skill in matter of versification paying due attention to metrical accuracy, figures of speech etc. Rgvedic poets have made abundant use of अलंकारs like उपमा, उत्प्रेक्षा, रूपक and अतिशयोक्ति. The oldest references to something very near to the science of poetics are much later. निघण्टु mentions words like इव, यथा under the vague form उपमा. Panini uses a number of technical terms like उपमा उपमित सामान्य. Inscriptions, particularly the Junagadh Rock inscription (150 A. D,) throw interesting light on the development of the science.

Bharat's नाट्यशास्त्र, however, has the signal honour of presenting for the first time a Systematic treatment of this Science or at any rate a portion there of.

(6) IMPORTANT AUTHORS IN THE ALAMKĀRAŚĀSTRA

Mammaṭa in his Kāvyaprakāśa refers to the views of some of his predcessors and sometimes criticizes them. In our Notes we have at

numerous places quoted the opinions of other rhetoricians in order to present a historical and comparative study of the various topics dealt with by Mammaṭa. In order properly to understand all this a student must have a general idea of the various authors who have helped the development of the science of rhetoric. We, therefore, mention below in chronological order the important authors in the Alamkāraśastra who preceded and followed Mammaṭa together with some brief information about them.

Predecessors of Mammaṭa

(1) Bharata, the author of Nātyśāstra. The Nātyaśāṭra was first published by the Nirṇayasagara Press, Bombay, in 1894. A four-volume edition of this book with the commentary of abhinavagupta, edited by M. Ramakrishna Kavi, is included in the Gaekwad's Oriental Series. The First volume containing Chapters 1 to 7 was published in 1926 and the Second running over Chapters 8 to 18 in 1934. A complete edition of the text of the Nātyaśātra was also published at Benares in 1929 in the Kashi Sanskrit Series.

The Nātyaśāstra consists of 37 Chapters and deals primarily with dramaturgy. The Chapters, which are important from the point of view of a rhetorician in the limited sense of that word, are 6, 7, 16, 18 20 and 22. The date of the Nātyaśastra is about the beginning of the Christian era. It is our oldest extant work on the Alamkāraśāstra.

The importance of Bharata in the science of poetics lies in his being the founder of the Rasa school of Poetics.

(2) Bhāmaha, the author of the Kāvyalamkāra. Bhāmaha's Kāvyālamkāra, also called Bhāmahālamkāra, was first published by K. P. Trivedi as Appendix VIII to his edition of Vidyānātha's Pratāparudrayaśobhūṣana in the Bombay Sanskrit and Prakrit Series in 1909. Two more editions have appeared since then. The first was published in the Kashi Sanskrit Series in 1928 and the second with a commentary was brought out by the Srinivasa Press, Tiruvadi, in 1934.

Bhāmaha's Kāvyālamkāra consists of six Paricchedas, which in all contain 399 stanzas. Figures are treated in the second and third Paricchedas. Bhāmaha's date is not definitely settled, but he is supposed to have flourished some time between 500 and 600 A. D.

Bhāmaha's importance lies in his being the oldest exponent of the Alamkāra school of Poetics.

(3) Daṇḍin, the author of the Kāvyādarśa. The Kāvyādarśa with the commentary of Premacandra Tarkavāgīśa was first published in

the Bibliotheca Indica in Calcutta in 1863. Another edition with a German translation by O. Böhtlingk was published at Leipzig in 1890. A third edition with two commentaries was published in Madras in 1910. And a fourth with a new commentary by Raṅgācārya Raddi was brought out by the Bhandarkar Oriental Research Institute at Poona in 1938.

The Kāvyadarsa is divided into three Paricchedas. The Madras edition splits up the third Pariccheda into two so that it has four Paricchedas. There are in all 660 (Calcutta and Poona) or 663 stanzas (Madras). Daṇḍin's date is approximately the same as Bhamaha's viz. 6th century A. D.

Daṇdin is partly an exponent of the Alamkāra school and partly of the Rīti school. He treats of the figures of sense in the second Pariccheda.

(4) Udbhata, the author of the Kāvyālamkārasamgraha or Kāvyālaṁkārasārasaṁgraha. The Kāvyālaṁkārasaṁgraha with the commentary called Laghuvṛtti of Pratīhārendurāja (about 950 A. D.) was published by the Nirṇayasāgara Press in 1915. It has also been published with the same commentary in the Bombay Sanskrit and Prakrit Series in 1925.

Udbhaṭa's Kavyalaṁkarsamgraha is divided into six Vargas and treats of figures of speech only. He is an important exponent of the Alamkara school. His date is about 800 A. D.

(5) Vamana, the author of the Kāvyālaṁkārasutrāni. Vamana's, book was published by the Nirṇayasagara Press, Bombay, first in 1889. It has also been published in the Benares Śanskrit Series, Benares (1908). and in the Śri Vani Vilasa Series, Śrīrangam (1909). These two latter editions are accompanied by a commentary, called Kamadhenu.

As the name suggests the Kāvyālaṁkārasutrāni is composed in the Śutra style. The Sutras are accompanied by Vamana's own Vrtti. The illustrations are mostly borrowed from others, but some of them are Vamana's own[69]. The book is divided into five Adhikaraṇas, which are made of two or three Adhyayas each. Each Adhyaya consists of a certain number of Sutras. There are in all 12 Adhyayas and 319 Sutras. Vamana was a contemporary of Udbhaṭa. His date is, therefore about 800 A. D. As Vamana quotes a large number of previous

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69 Read 'एभिर्निदर्शनैः 'स्वीयैः परकीयैश्च पुष्कलैः। शब्दवैचित्र्यगर्भेयमुपमैव प्रपञ्चिता ॥' वृत्ति on काव्यालंकारसूत्र 4. 3.33

authors, his book is of very great importance in determining the date of many Sanskrit writers.

Vamana is a great exponent of the Riti school of poetics. He boldly declares that Riti or some special arrangement of words is the soul of poetry[70].

(6) Rudrata, the author of the Kavyalamkara. Rudrata's Kavyalamkara with the commentary of Namisadhu (1068–69 A. D.) was first published by the Nirṇayasagara Press, Bombay, in 1880.

Rudrata's Kavyalamkara is an extensive work and deals with all the topics of the sciencec of poetics. It is written in verse, mostlv in Arya metre, and consists of 734 stanzas in all, which are divided into 16 Adhyāyas. Rudrata has composed all his examples. His date is between 800 and 850 A. D.

From the importance which he attaches to figures Rudrata is regarded as a supporter of the Alamkāra school, though he knows the Rasa theory of Bharata and remarks that kāvya should be possessed of Rasa [71].

(7) Anandvardhana, the author of the Dhvanyāloka. The Dhvanyaloka, with the commentary called Locana of Abhinavagupta (990–1020 A. D.) on the first three Udyotas was first published by the Nirṇayaśagara Press, Bombay, in 1891.

The Dhvaṇyaloka, which is also known as Kavyaloka and Sahrdayaloka consists, like the Kāvyaprākaśa, of three constituents viz. Kārikās, Vṛtti and illustrations. The Kārikās number 129. The Vṛtti explains and supplements the Kārikās, at great length many a time. The illustrations are mostly quoted from previous poets.

The whole of the work is attributed to Anandvardhana who is often referred to as Dhvanikāra. But some writers, headed by Abhinavagupta, make a distinction between the Karikakara and the Vṛttikāra. On the other hand there are writers like Pratihārendurāja and Mahimabhaṭṭa, who make no such distinctioṇ, but indiscriminately attribute the Kārikās and the Vṛtti to Anandavaradhana. According to those who believe in the theory of the double authorship of the Dhvanyāloka, the Kārikās were composed by a predecessor of Ananda-

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70 Note 'रीतिरात्मा काव्यस्य। विशिष्टा पदरचना रीतिः। विशेषो गुणात्मा।' काव्यालंकारसूत्र 1. 2. 6–8

71 Read 'ननु शब्दार्थौ काव्यम्' 2. 1 and 'तस्मात् तत् कर्तव्यं यत्नेन महीयसा रसैर्युक्तम् 12. 2

vardhana. whose name was supposed to be Sahṛdaya. They went under the comprehensive title Kāvya-dhvani, or Kāvya, or Dhvani. Anadavardhana merely wrote the Vṛtti on these Kārikās and supplied the illustrations. His work is, therefore, known as Dhvanyāloka, Kavyāloka, or sahrdayāloka. According to this view Sahrdaya is the Dhvanikāra and Anandavardhana the Dhvanyālokakāra.

Anandavardhana for the first time elaborately formulated, either himself or from the Karikas of a predecessor, the Dhvani theory of poetics. He is therefore, rightly regarded as the founder of the Dhvani school. His work marks an epoch in the history of Alamkara literature. His date is about 850.

(8) Mukulabhaṭṭa, the author of the Abhidhāvrttimātṛkā. The Abhidhāvṛttimātṛkā has been published by the Nirṇayasāgara Press in 1916. It is a small book consisting of 15 Kārikās and the author's Vṛtti thereon. It treats of the two powers of word viz. primary (mukhya) and secondary (laksaṇika). This book ḍeserves notice, because Mammaṭa criticizes the views of Mukulabhaṭṭa in two places and his divisions of Laksanā are by some regarded as having been based on Mukulabhaṭṭa's. Mukulabhaṭṭa's date is 925 A. D.

(9) Kuntala, or Kuntalaka, or Kuntaka, the author of the Vakroktijivita. The Vakroktijivita consists of at least four Chapters, called Unmeṣas. The first two Unmeṣas have been edited by S. K. De and published in the Calcutta Oriental Series in 1923.

The Vakroktijivita consists of Kārikās, Vṛitti and illustrations. The Kārikās and Vṛtti are by Kuntala and the illustrations are cited from previous authors.

Kuntala is the founder of the Vakrokti school of poetics. According to him Vakrokti or a striking mode of expression is the soul of poetry.[72] He denies to dhvani or suggested sense an independent existence and includes it under the all pervading term Vakrokti.

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72 Read 'शब्दार्थौ सहितौ वक्रकविव्यापारशालिनि । बन्धे व्यवस्थितौ काव्यं तद्विदाह्लादकारिणि ॥8 वाच्योऽर्थो वाचकः शब्दः प्रसिद्धमिति यद्यपि । तथापि काव्यमार्गेऽस्मिन् परमार्थोऽयमेतयोः ॥9 शब्दो विवक्षितार्थैकवाचकोऽन्येषु सत्स्वपि ।अर्थः सहृदयाह्लादकारिस्वस्पन्दसुन्दरः ॥ 10 ॥ उभावेतावलंकार्यौ तयोः पुनरलंकृतिः । वक्रोक्तिरेव वैदग्ध्यभङ्गीभणितिरुच्यते ॥ 11' उन्मेष 1. The वृत्ति explains वक्रोक्ति as 'प्रसिद्धाभिधानव्यतिरेकिणी विचित्रैवाभिधा । p. 21.

His date is somewhere between 925–1025 A D.

(10) Bhoja, the author of the Sarasvatikanthābharana. The Sarasvatikanthabharana with the commentary of Ratneśvara written at the instance of his patron Ramasimhadeva on the first three Paricchedas and of Jagaddhara on the fourth, but with no commentary on the fifth has been published by the Nirnayasāgara Press in 1925.

The Sarasvatikanthābharana is a voluminous work. But it is more in the nature of a compilation than of original contribution. It is divided into five Paricchedas and quotes over 1500 stanzas as illustrations. Bhoja was King of Dhara and reigned from 1005 to 1054 A. D.

Followers of Mammaṭa

(11) Ruyyaka or Rucaka, the author of the Alamkārasarvasva. Ruyyaka's Alamkārasarvasva with the commentary of Jayaratha was published by the Nirṇayasāgara Press in 1893. It has also been published in the Trivandrum Sanskrit Series in 1915 with the Vṛtti of Samudrabandha.

Ruyyaka is an an advocate of the Dhvani school of Ānanda: vardhana. His Alamkārasarvasva deals only with the figures of speech and is regarded as a standard work in that branch of Alamkāraśāstra. Later writers like Viśvanātha profusely draw upon it. Ruyyaka often quotes and sometimes criticizes Mammaṭa. His date is about 1150 A. D.

(12) Vidyādhara, the author of the Ekāvali. The Ekāvali, with the commentary, called Tarala, of Mallinatha, has been published in the Bombay Sanskrit aud Prakrit Series in 1903.

The work consists of three parts vlz. the Kārikās, the Vṛtti and the examples. A peculiarity of this book is that all examples are composed by the author Vidyādhara and are in praise of his patron king Narasimha of Utkala (Orissa).[73] It is divided into eight Chapters called Unmeṣas. Vidyādhara's date is about 1300 A. D.

(13) Vidyānātha, the author of the Pratāparudrayaśobhūsaṇa. The Pratāparudrayaśobhūsaṇa with the commentary, called Ratnapaṇa of Kumārasvāmin, son of Mallinātha, has been published in the Bombay Sanskrit and Prakrit Series in 1909.

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73 Read 'एष विद्याधरस्तेषु कान्तासंमितलक्षणम् । करोमि नरसिंहस्य चाटुश्लोकानुदाहरन् ॥ 7 अन्तरेण नरसिंहभूपतिं नेतरोऽस्ति मम वाङ्मयोचितः । चन्द्रचूडमपहाय जाह्नवीवारि वोढुमपरः क ईश्वरः ॥8' एकावली उन्मेष 1

This work also consists of three parts viz. the Kārikās, the Vṛtti and the examples. As in the Ekavali, so here also all examples are composed by the author and are in praise of his patron Pratāparudra-deva ,also called Vīrarudra or Rudra, the Kākatīya king of Telangaṇa, whose capital was Ekaśilā (modern Orangal or Warangal)[74]. The work is divided into nine chapters called Prakaraṇas. The date of Vidyānātha is about 1325 A. D.

(14) Viśvanātha the author of the Sahityadarpaṇa. The Sāhitya-darpāna has been published several times. The Nirṇayasāgara Press published its first edition with the commentary of Rāmacaraṇa in 1902.

Next to the Kāvyaprakāśa the Sāhityadarpaṇa is the most popular work in Alamkāraṣastra. Its peculiarity is that it treats the whole of the science of poetics including dramaturgy. It is evidently modelled on the Kāvyaprakāśa. It consists of Kānikās, Vṛtti and illustrations, which are drawn from previous rhetoricians or poets. Viśvanātha's date is about 1350.

(15) Appayya Dikṣita. He is the author of three books in the Alamkāraśāstra viz. Vṛttivārtika, Kuvalayananda and Citramimamsa, all of which have been published by the Nirṇayasagara Press.

The Vṛttivārtika is divided into two Paricchedas and deals at length with the two functions of word viz. Abhidha and Lakṣaṇa. The Kuva-layānanda is a treatise on figure of sense and is based on the Candra-loka of Jayadeva (about 1250 A. D.). It treats of 124 figures in all. The Citramīmāmsā is a more learned work. It first deals with the three kinds of poetry and then with twelve figures of sense and remains unfinished in the midst of Atiśayokti. A stanza at the end says that even the half-finished Citramīmāmsā causes delight like half-developed Aruṇa and the half moon.[75] The date of Appayya Dīkṣita is between 1550 and 1625 A. D.

(16) Jagannātha. He is the author of two works in the Alaṁ-kāraśāstra viz. Rasagangādhara and Citramīmāṁsākhaṇdana, both of which are published by the Nirṇayasāgara Press.

Jagannātha is the last great writer on the Alaṁkāraśastra. He was a typical product of ancient India, a scholar, a critic

74 Note 'प्रतापरुद्रदेवस्य गुणानाश्रित्य निर्मितः । अलंकारप्रबन्धोऽयं सन्तः कर्णोत्सवोऽस्तु वः ॥ 9 काकतीयनरेन्द्रस्य यशो भूषयितुं कृता । विश्वानाथकृतिश्चेयं स्वयं तेन विमूष्यते ॥ 10' प्रतापरुद्रयशोमूषण काव्यप्रकरण p. 14

75 Read 'अप्यर्धचित्रमीमांसा न मुदे कस्य मांसला । अनूरुरिव धर्मांशोरर्धेन्दुरिव धूर्जटेः ॥' चित्रमीमांसा p. 104

and a poet, united in one. A characteristic of his writing is his supreme self-confidence, which more often than not is justified. His Rasagangādhara ranks in importance and authoritativeness next only to the Dhvanyāloka and the Kāvyaprakāśa. It is an incomplete work and breaks off in the midst of the figure Uttara. It consists of two parts called Ānanas. Figures of sense are treated in the second and number 70. The Citramīmāmsākhaṇdana, as its name shows, contains the refutation of the views of Appaya Dīkṣita. Objections against these had already been raised in the Rasagaāgādhara. The Citramīmāmsākhaṇdana briefly recapitulates them.[76] Jagannātha is so sure of the faults that he has urged against the Citramimāmsā that he is prepared to grasp the feet of any one who would prove them to be otherwise.[77] Jagannātha's literary activity fell between 1620 and 1660 A. D.

IX FIVE SCHOOLS OF POETICS

Perhaps the most important question which the Alamkāraśāstra discusses is 'What is the essence or soul of poetry ?' On the answer, which a rhetorician gives to this question, depends his definition of poetry.

It is not possible to say which of these five schools Mammata follows. From his definition of poetry it would appear that he is an adherent of the Alaṁkāra, Rīti and Vakrokti schools. But the three-fold division of poetry that he gives is based on Dhvani as the essence of poetry. Then again, his definitions of defect (*dosah*), excellence (*gunah*) and figure (*alamkāra*) indicate that he is a follower of the Rasa school, because therein he refers to Rasa as the soul of poetry. It will be seen from this that Mammata is not the follower of any school to the exclusion of others, but that he depends upon them all in the treatment of the different topics in his book.

The discussion regarding the essence of poetry gave rise to five schools in Sanskrit poetics. They are :— (1) The Rasa School

76 Note 'रसगङ्गाधरे चित्रमीमांसाया मयोदिताः । ये दोषास्तेऽत्र संक्षिप्य कथ्यन्ते विदुषां मुदे ॥' चित्रमीमांसाखण्डन p. 1

77 Read 'सूक्ष्म विभाव्य मयका समुदीरितानामप्पय्यदीक्षितकृताविह दूषणानाम् । निर्मत्सरो यदि समुद्धरणं विदध्यादस्याहमुज्ज्वलमतेश्चरणौ वहामि॥'चित्रमीमांसाखण्डन p. 1

(2) The Alamkara School (3) The Riti School (4) The Vakrokti School (5) The Dhvani School.

A brief note on each one of these may be useful.

(1) The Rasa School :- The earliest exponent of this school is the नाट्यशास्त्र of भारत though speculations about रस are noticed earlier. According to this school, रस is the essence of poetry while गुणs and अलंकारs are subsidiary to it.

(2) The Alamkara School :- The name of भामह, author of काव्यालंकार, is generally associated with this. What constitutes the essence of poetry is the presence of Alamkara therein. It is not that the protagonists of the school were unaware of the theory of Rasa but according to them, the Alamkara played a most important part in poetry and hence they relegated to Raga a subordinate position. उद्भट and रुद्रट were also the followers of this school.

(3) The Riti School :- वामन who defined poetry as रीतिरात्मा काव्यस्य विशिष्टा पदरचना रीतिः । is considered to be the foremost representative of this school. According to this school, it is the style or mode of expression that forms the essence of poetry. वामन makes a distinction between गुणs and अलंकारs and looked upon the former as the essence. This, it may be noticed, is an advance on the previous school.

(4) The Vakrokti school: Vakrokti is a striking expression often based on श्लेष and obviously different from the common school. This is the essence of poetry. The name of Kuntala, author of vakrokti jivita is associated with this school.

(5) The Dhvani School :- Exposition of this powerful and also popular school is found in ध्वन्यालोक and लोचन, a commentary on it by अभिनवगुप्त. In a manner of speaking, this school is an extention of the Rasa. Though this led to the foundation of ध्वनि school, the advocates of the school raised suggestion from the position of a mere revealer of Rasa in poetry to that of the soul of poetry.

This school before it came to be generally accepted had to face fierce attacks at the hands of प्रतिहारेन्दुराज, कुन्तल भट्टनायक and महिमभट्ट.

म म्म ट वि र चि तः

का व्य प्र का शः

प्रथमद्वितीयतृतीयदशमोल्लासः

काव्यप्रकाशः

प्रथम उल्लासः

मङ्गलम्

ग्रन्थारम्भे विघ्नविघाताय समुचितेष्टदेवतां ग्रन्थकृत् परामृशति—

नियतिकृतनियमरहितां ह्लादैकमयीमनन्यपरतन्त्राम् ।
नवरसरुचिरां निर्मितिमादधती भारती कवेर्जयति ॥ १ ॥

नियतिशक्त्या नियतरूपा, सुखदुःखमोहस्वभावा, परमाण्वाद्युपादानकर्मादिसहकारिकारणपरतन्त्रा, षड्रसा, न च हृद्यैव तैः, तादृशी ब्रह्मणो निर्मितिनिर्माणम्, एतद्विलक्षणा तु कविवाङ्निर्मितिः । अत एव जयति । जयत्यर्थेन च नमस्कार आक्षिप्यते इति तां प्रति अस्मि प्रणत इति लभ्यते ।

LIGHT OF POETRY

FIRST FLASH

At the commencement of his work the author mentally thinks of the appropriate and favourite deity for the removal of obstacles [that might stand in the way of the completion of his work].

Victorious is the Poet's Speech, which unfolds a creation, that is unfettered by, or free from, restrictions or laws prescribed by Destiny or Nature, that consists of joy alone, that is not dependent on anything else, that is possessed of nine flavours and is [always] charming. 1

Of settled form owing to the power of Destiny or Nature, of the nature of pleasure, pain and delusion, dependent on material causes such as atoms and auxiliary causes such as action, possessed of [only] six flavours and not invariably pleasant on account of them—such is the creation of Brahman. But different from this is the creation of the Poet's Speech. Hence, indeed, it is victorious. And by the sense of [the verb] 'is victorious' salutation is implied. Thus the sense 'I am bowing to her' is obtained.

काव्यप्रयोजनानि

इहाभिधेयं सप्रयोजनमित्याह —

काव्यं यशसेऽर्थकृते व्यवहारविदे शिवेतरक्षतये ।
सद्यः परनिर्वृतये कान्तासंमिततयोपदेशयुजे ॥ २ ॥

कालिदासादीनामिव यशः, श्रीहर्षादेर्बाणादीनामिव धनम्, राजादिगतोचिताचारपरिज्ञानम्, आदित्यादेर्मयूरादीनामिवानर्थनिवारणम्, सकलप्रयोजनमौलिभूतं समनन्तरमेव रसास्वादनसमुद्भूतं विगलितवेद्यान्तरमानन्दम्, प्रभुसंमितशब्दप्रधानवेदादिशास्त्रेभ्यः सुहृत्संमितार्थतात्पर्यवत्पुराणादीतिहासेभ्यश्च शब्दार्थयोर्गुणभावेन रसाङ्गभूतव्यापारप्रवणतया विलक्षणं यत् काव्यं लोकोत्तरवर्णनानिपुणकविकर्म, तत् कान्तेव सरसतापादनेनाभिमुखीकृत्य, रामादिवद्वर्तितव्यं न रावणादिवदित्युपदेशं च यथायोगं कवेः सहृदयस्य च करोतीति सर्वथा तत्र यतनीयम् ।

Here i.e. in this work the subject-matter is possessed of purposes —thus states [the author in the following stanza].

Poetry leads to fame, the acquisition of wealth, the knowledge of the ways of the world, the removal of inauspicious things, the instantaneous [attainment of the] highest bliss [and] the conveyance of advice in the manner (*sammitatā*) of a beloved. 2

Poetry, which is the creation of a poet skilled in giving extraordinary descriptions — that poetry produces for the poet and the appreciative reader, according to capability, fame as [in the cases] of Kālidāsa and others; wealth as [in the cases] of Bāṇa and others from Śrīharṣa and others; thorough (*pari*) knowledge of the proper manners belonging to kings and others; removal of evil as [in the cases] of Mayūra and others from the Sun and others; the absolutely instantaneous (*samanantaram eva*) joy, which has become the crown of all purposes, which springs from the relishing of flavour, in which all other objects of consciousness drop off; and advice in the form (*iti*) 'We should behave like Rāma and others, not like Rāvaṇa and others,' after having attracted him by creating in him the state of being possessed of delight (*rasaḥ*), like a beloved, being different from authoritative works (*Śāstram*) beginning with the Veda, in which the word is important and which are

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१ 'धावकादीना०' इति पाठः प्रायः सर्वेषु मुद्रितपुस्तकेषु ।

काव्यहेतुः

एवमस्य प्रयोजनमुक्त्वा कारणमाह —

शक्तिर्निपुणता लोकशास्त्रकाव्याद्यवेक्षणात् ।
काव्यज्ञशिक्षयाभ्यास इति हेतुस्तदुद्भवे ॥ ३ ॥

शक्तिः कवित्वबीजरूपः संस्कारविशेषः यां विना काव्यं न प्रसरेत् प्रसृतं वा उपहसनीयं स्यात् । लोकस्य स्थावरजङ्गमात्मकलोकवृत्तस्य, शास्त्राणां छन्दोव्याकरणाभिधानकोशकलाचतुर्वर्गगजतुरगखड्गादिलक्षणग्रन्थानाम्, काव्यानां च महाकविनिबन्धानाम्,[1] आदिग्रहणादितिहासादीनां च विमर्शनाद् व्युत्पत्तिः । काव्यं कर्तुं विचारयितुं च ये जानन्ति तदुपदेशेन करणे योजने च पौनःपुन्येन प्रवृत्तिरिति त्रयः समुदिताः, न तु व्यस्ताः, तस्य काव्यस्योद्भवे निर्माणे समुल्लासे च हेतुः, न तु हेतवः ।

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like (*saṁmita*) a master, and from historical works and ancient legendary works and others, which possess the spirit as the purport and which are like a friend, on account of its concern with the operation which helps [the manifestation of] flavour owing to the subordination of word and sense therein. Therefore, by all means we should exert ourselves for [the production and appreciation of] it.

Thus having declared its purpose [the author now] states its cause —

A (peculiar) faculty, proficiency arising from the observation of the world, the sciences, poetical works and the like, practice under the instruction of those who know [how to produce and criticize] poetry — these [conjoinly] form the cause of its origination. 3

A peculiar faculty means a particular mental impression which is of the form of the seed of poetry, without which poetry would not arise, or if it were to arise, it would be ridiculous. Proficiency means scholarship (*vyutpattiḥ*) arising from the close study of the world *i.e.* of the ways of the world consisting of stationary and movable entities, of the sciences *i.e.* of the works which deal with metre, grammar, collections (*kośaḥ*) of words, arts, the group of the four aims of human life, elephants, horses, swords and the like, of poetical works *i.e.* of the compositions of great poets and of historical works and others as under-

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१ 'महाकविसंबन्धिनाम्' इत्यपि पाठः

काव्यलक्षणम्

एवमस्य कारणमुक्त्वा स्वरूपमाह—

तददोषौ शब्दार्थौ सगुणावनलंकृती पुनः क्वापि ।

दोषगुणालंकारा वक्ष्यन्ते । क्वापीत्यनेनैतदाह—यत् सर्वत्र सालंकारौ, क्वचित् तु स्फुटालंकारविरहेऽपि न काव्यत्वहानिः । यथा—

य: कौमारहरः स एव हि वरस्ता एव चैत्रक्षपा-
स्ते चोन्मीलितमालतीसुरभयः प्रौढाः कदम्बानिलाः ।
सा चैवास्मि तथापि तत्र सुरतव्यापारलीलाविधौ
रेवारोधसि वेतसीतरुतले चेतः समुत्कण्ठते ॥ १ ॥

अत्र स्फुटो न कश्चिदलंकारः रसस्य हि प्राधान्यान्नालंकारता ।

तद्भेदान् क्रमेणाह—

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stood from the use of the word ādi. ['Practice etc.' means] repeated exercise in producing and expounding poetry with the advice of those who know how to compose and criticize poetry. Thus, these three put together, but not separately form the cause, but not the causes, of the origination and excellence of poetry.

Thus having stated its cause, the author now declares its nature—

It [*i.e.* poety] consists of word and sense, which are free from defects, are possessed of excellences and again are sometimes without figures. 4*ab*

Defects, excellences and figures will be explained later 'In some cases'—by this expression the author says that word and sense that constitute poetry are generally everywhere possessed of figures; but in rare cases even in the absence of a distinct figure no loss of [their] character as poetry occurs. As [in the following illustration]—

Who deprived me of my maidenhood that same, indeed, is my lover; those same are the nights in the month of Caitra; and those same are the Kadamba-breezes, luxuriant and fragrant with the fully blown Mālatī-flowers; and I am the same. Yet my heart yearns for the performance of graceful actions leading to amorous activities there on the bank of the Revā at the bottom of the tree covered with cane-creepers.

Here [there is] no distinct figure. For, the sentiment, being principal does not constitute a figure.

ध्वन्यपरनामकोत्तमकाव्यलक्षणम्

इदमुत्तममतिशयिनि व्यङ्ग्ये वाच्याद्, ध्वनिर्बुधैः कथितः ॥ ४ ॥

इदमिति काव्यम् । बुधैर्वैयाकरणैः प्रधानभूतस्फोटरूपव्यङ्ग्यव्यञ्जकस्य शब्दस्य ध्वनिरिति व्यवहारः कृतः । अतस्तन्मतानुसारिभिरन्यैरपि न्यग्भावितवाच्य-व्यङ्ग्यव्यञ्जनक्षमस्य शब्दार्थयुगलस्य । यथा—

निःशेषच्युतचन्दनं स्तनतटं निर्मृष्टरागोऽधरो
नेत्रे दूरमनञ्जने पुलकिता तन्वी तवेयं तनुः ।
मिथ्यावादिनि दूति बान्धवजनस्याज्ञातपीडागमे
वापीं स्नातुमितो गतासि न पुनस्तस्याधमस्यान्तिकम् ॥ २ ॥

अत्र तदन्तिकमेव रन्तुं गतासीति प्राधान्येनाधमपदेन व्यज्यते ।

[The author now] states its divisions in order—

This [poem is] the best when the suggested sense (*vyaṅgyam*) is more charming or prominent than the expressed sense (*vācyam*). It is designated Dhvani by the wise. 4*cd*

'This' means a poem. By the wise grammarians the designation Dhvani is given to the non-eternal form of a word, which is suggestive of the suggested sense in the form of Sphota [*i.e.* the eternal ideal form of word] that has become the principal. Hence by others also, who follow their view, [the designation Dhvani is given] to the pair of word and sense which is capable of suggesting the suggested sense that has subordinated (*nyagbhāvita*) the expressed sense As—

The slope of your breasts has its sandal completely fallen off. The lower lip has its red colour clean washed out. The eyes are void of collyrium at the far ends *i.e.* at the corner (*dūram*). This slender body of yours is horripilated. O you messenger, who are telling a lie and who do not know how agony overtakes your kinswoman viz. myself, you had gone from here to the well to bathe, but (*punaḥ*) not to the vicinity of that wretch. 2

Here 'You had gone to his vicinity only in order to dally'—this is suggested by the word 'wretch', which is characterized by prominence [in the stanza].

गुणीभूतव्यङ्ग्यापरनामकमध्यमकाव्यलक्षणम्

अतादृशि गुणीभूतव्यङ्ग्यं व्यङ्ग्ये तु मध्यमम् ।

अतादृशि वाच्यादनतिशायिनि । यथा–

ग्रामतरुणं तरुण्या नववञ्जुलमञ्जरीसनाथकरम् ।
पश्यन्त्या भवति मुहुर्नितरां मलिना मुखच्छाया ॥ ३ ॥

अत्र वञ्जुललतागृहे दत्तसंकेता नागतेति व्यङ्ग्यं गुणीभूतम् । तदपेक्षया वाच्यस्यैव चमत्कारित्वात् ।

अव्यङ्ग्यापरनामकाधमकाव्यलक्षणम्

शब्दचित्रं वाच्यचित्रमव्यङ्ग्यं त्ववरं स्मृतम् ॥ ५ ॥

चित्रमिति गुणालंकारयुक्तम् । अव्यङ्ग्यमिति स्फुटप्रतीयमानार्थरहितम् । अवरम् अधमम् । यथा—

But when the suggested sense is not of that kind it viz. the poem is mediocre the suggested sense being subordinate. 5*ab*

'Not of that kind' means 'not more charming than the expressed sense.' For example—

The complexion of the face of the young girl becomes extremely darkened *i.e.* void of lustre, as she repeatedly looks at the village youth, whose hand was possessed of a cluster of fresh Vañjula *i.e.* Aśoka flowers. 3

Here, 'The young girl, who had given an appointment in the bower of creepers under the Vañjula tree, did not come there'—this suggested sense has become subordinate. Because in comparison with it, the expressed sense itself is more striking.

But that poem, which is striking in the word or striking in the expressed sense, is known as the lowest. It is designated Avyaṅgya *i.e.* a poem which is void of the suggested sense. 5*cd*

The word citra means possessed of excellences and figures. Avyaṅgya means void of a distinct suggested sense. Avara means lowest. For example—

स्वच्छन्दोच्छलदच्छकच्छकुहरच्छातेतराम्बुच्छटा-
मूर्छन्मोहमहर्षिहर्षविहितस्नानाह्निकाह्नाय वः ।
भिद्यादुद्यदुदारदर्दुरदरी दीर्घादरिद्रद्रुम-
द्रोहोद्रेकमहोर्मिमेदुरमदा मन्दाकिनी मन्दताम् ॥ ४ ॥

विनिर्गतं मानदमात्ममन्दिराद्
भवत्युपश्रुत्य यदृच्छयापि यम् ।
ससंभ्रमेन्द्रद्रुतपातितार्गला
निमीलिताक्षीव भियामरावती ॥ ५ ॥

इति काव्यप्रकाशे काव्यप्रयोजनकारणस्वरूपविशेषनिर्णयो नाम प्रथम उल्लासः ॥ १ ॥

May the Mandākinī *i.e.* the river Gaṅgā at once (*ahnāya*) break up *i.e.* remove your dullness — [the Mandākinī] in which ablution and daily rites are with delight performed by great sages, whose delusion is being destroyed (*mūrchan*) by the mass of water, which is surging at its own [sweet] will, is limpid and is violent (*chātetara*) in the crevices of the banks; whose valley contains large jumping frogs; and whose pride is intense (*medura*) owing to the great waves that rise high (*udrekaḥ*) on account of the injury *i.e.* the falling in (*drohaḥ*) of tall and rich trees.

Having heard by hearsay that [King Hayagrīva.] who cuts the pride [of his enemies,] has gone out of his palace, even though by chance Amarāvatī, whose bolt is quickly made to fall by Indra who is confused, has as it were closed her eyes through fear. 5

Thus [ends] the First Flash in the Light of Poetry, named the Determination of the particular Purpose, Cause and Nature of Poetry.

द्वितीय उल्लासः

क्रमेण शब्दार्थयोः स्वरूपमाह —

त्रिविधः शब्दः

स्याद् वाचको लाक्षणिकः शब्दोऽत्र व्यञ्जकस्त्रिधा ।

अत्रेति काव्ये । एषां स्वरूपं वक्ष्यते ।

वाच्यादयस्तदर्थाः स्युः

वाच्यलक्ष्यव्यङ्ग्याः ।

तात्पर्यार्थः

तात्पर्यार्थोऽपि केषुचित् ॥ १ ॥

आकाङ्क्षा – योग्यता – सन्निधि – वशाद् वक्ष्यमाणस्वरूपाणां पदार्थानां समन्वये तात्पर्यार्थो विशेषवपुरपदार्थोऽपि वाक्यार्थः समुल्लसति – इत्यभिहितान्वय-वादिनां मतम् । वाच्य एव वाक्यार्थः – इत्यन्विताभिधानवादिनः ।

SECOND FLASH

The author now states the nature of word and sense in order —

Word here would be of of three kinds viz. expressive, indicative and suggestive. 1*ab*

Here means in poetry. The nature of these [three kinds of word] will be explained later.

The expressed sense and others would be their senses. 1*c*

[Vācyādayaḥ means] the expressed sense, the indicated sense and the suggested sense.

The purport-sense also [belongs to word] in the view of some. 1*d*

When the senses of words, whose nature is being explained [later], are combined together owing to the force of expectancy, compatibility and juxtaposition the purport-sense, which possesses a special form and which, though not the sense of the [different] words, represents the sense of the sentence, springs up — this is the opinion of those who maintain that connection arises between [senses after they are] expressed [by the various words]. The expressed sense itself represents the sentence-sense — thus hold those who maintain that words express a connected meaning.

सर्वेऽर्थाः व्यञ्जकाः

सर्वेषां प्रायशोऽर्थानां व्यञ्जकत्वमपीष्यते ।

तत्र वाच्यस्य यथा —

माए घरोवअरणं अज्ज हु नत्थि त्ति साहिअं तुमए ।
ता भण किं करणिज्जं एमेअ ण वासरो ठाइ ॥ १ ॥
[मातर्गृहोपकरणमद्य खलु नास्तीति साधितं त्वया ।
तद् भण किं करणीयमेवमेव न वासरः स्थायी ॥]

अत्र स्वैरविहारार्थिनीति व्यज्यते ।

लक्ष्यस्य यथा —

साहेन्ती सहि सुहअं खणे खणे दूम्मिआसि मज्झकए ।
सुब्भावणेहकरणिज्जसरिसअं दाव विरइअं तुमए ॥ २ ॥
[साधयन्ती सखि सुभगं क्षणे क्षणे दूनासि मत्कृते ।
सद्भावस्नेहकरणीयसदृशं तावद् विरचितं त्वया ॥]

Suggestiveness is admitted to belong generally to all senses also. 2ab

There [the suggestiveness] of the expressed sense is seen in the following —

Mother, you have said that there are, indeed, no provisions in the house today. Therefore, say what should be done. The day would not stand just thus. 1

Here the girl is desirous of wanton enjoyment — this is suggested [by the expressed sense of the stanza].

[The suggestiveness] of the indicated sense is seen in the following—

Going to the fortunate one [*i.e.* my lover] every moment, you are, O friend, troubled for my sake. You have just done something which is worthy of what should be done through good feeling and friendship. 2

Here 'Hostility has been practised [towards me] by you, who dallied with my lover'— this is the indicated sense. And by that [indicated sense] the revealing or the disclosure of the guiltiness belonging to the lover is suggested.

अत्र मत्प्रियं रमयन्त्या त्वया शत्रुत्वमाचरितमिति लक्ष्यम् । तेन च कामुकविषयं सापराधत्वप्रकाशनं व्यङ्ग्यम् ।

व्यङ्ग्यस्य यथा—

उअ णिच्चलणिप्पंदा भिसिणीपत्तम्मि रेहइ बलाआ ।
णिम्मलमरगअभाअणपरिट्ठिआ सङ्खसुत्ति व्व ॥ ३ ॥

[पश्य निश्चलनिष्पन्दा बिसिनीपत्रे राजते बलाका ।
निर्मलमरकतभाजनपरिस्थिता शङ्खशुक्तिरिव ॥]

अत्र निष्पन्दत्वेन आश्वस्तत्वम् । तेन च जनरहितत्वम् । अतः संकेतस्थानमेतदिति कयाचित् कंचित् प्रत्युच्यते । अथवा, मिथ्या वदसि, न त्वमत्रागतोऽभूरिति व्यज्यते ।

वाचकादीनां क्रमेण स्वरूपमाह—

वाचकशब्दलक्षणम्

साक्षात् संकेतितं योऽर्थमभिधत्ते स वाचकः ॥ २ ॥

[The suggestiveness] of the suggested sense is seen in the following—

See, motionless and throbless shines the crane on a leaf of the lotus-plant, like a conch-shell standing in a vessel of spotless emerald. 3

Here by throblessness [which is the expressed sense] confidence on the part of the crane is suggested. And by that [confidence which is thus the suggested sense], the fact that the place is void of people is further suggested. Hence this is the place of appointment—this is said by some woman to some man. Or, you are telling a lie, you had not come here—this is suggested by some woman to some man.

The author now states the nature of the expressive word and others in order—

That is an expressive word, which expresses, a sense which is directly conventional [*i.e.* about which a direct convention has been established] 2*cd*

इहागृहीतसंकेतस्य शब्दस्यार्थप्रतीतेरभावात् संकेतसहाय एव शब्दोऽर्थ-विशेषं प्रतिपादयतीति यस्य यत्राव्यवधानेन संकेतो गृह्यते स तस्य वाचकः ।

संकेतविषये मतद्वयम्

संकेतितश्चतुर्भेदो जात्यादिर्जातिरेव वा ।

यद्यप्यर्थक्रियाकारितया प्रवृत्तिनिवृत्तियोग्या व्यक्तिरेव, तथापि आनन्त्याद् व्यभिचाराच्च तत्र संकेतः कर्तुं न युज्यते इति, गौः शुक्लश्चलो डित्थः इत्यादीनां शब्दानां विषयविभागो न प्राप्नोति इति च, तदुपाधावेव संकेतः ।

उपाधिश्च द्विविधः-वस्तुधर्मो वक्तृयदृच्छासंनिवेशितश्च । वस्तुधर्मोऽपि द्विविधः–सिद्धः साध्यश्च । सिद्धोऽपि द्विविधः–पदार्थस्य प्राणप्रदो विशेषाधानहेतुश्च । तत्राद्यो जातिः । उक्तं हि वाक्यपदीये 'गौः स्वरूपेण न गौः, नापि अगौः,

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Here *i.e.* in this word owing to the absence of the comprehension of sense from a word whose convention is not grasped, a word conveys a particular sense only when assisted by convention. Hence a word is expressive of that sense in which a direct convention of that word is apprehended.

The conventional sense is four-fold viz. generality and others, or only [one viz.] generality. 3*ab*

Even though an individual alone is capable of being the object of our activity and passivity owing to its capacity of performing an action calculated to serve a certain purpose, yet it is not proper to establish the convention there *i.e.* in an individual on account of [the faults of] endlessness and violation; and differentiation of province would not obtain in the case of words like a bull, white, moving, Ḍittha. For these reasons convention is made in the attribute only of an individual.

And the attribute is twofold—the innate property of a thing and the attribute imposed upon a thing by the sweet will of the speaker. The innate property of a thing is also of two kinds — that which is accomplished and that which is being accomplished. The accomplished [property is] also of two kinds — that which gives life to an entity and that which is the cause of endowing it with its speciality. There, the first [accomplished property is] generality. For, it is declared in the Vākyapadīya 'A bull is not a bull owing to its form,

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१ 'इहागृहीतसंकेतस्य पुरुषस्य शब्दार्थविशेषप्रतिपत्तेरभावात्' इत्यपि पाठः ।

गोत्वाभिसंबन्धात् तु गौः ' इति । द्वितीयो गुणः । शुक्लादिना हि लब्धसत्ताकं वस्तु विशिष्यते । साध्यः पूर्वापरीभूतावयवक्रियारूपः डित्थादिशब्दानामन्त्यबुद्धिनिर्ग्राह्यं संहृतक्रमं स्वरूपं वक्त्रा यदृच्छया डित्थादिष्वर्थेषूपाधित्वेन संनिवेश्यते इति सोऽयं संज्ञारूपो यदृच्छात्मक इति । गौः शुक्लश्चलो डित्थः इत्यादौ ' चतुष्टयी शब्दानां प्रवृत्तिः ' इति महाभाष्यकारः ।

परमाण्वादीनां तु गुणमध्यपाठात् पारिभाषिकं गुणत्वम् । गुणक्रियायदृच्छानां[1] वस्तुत एकरूपाणामप्याश्रयभेदात् भेद इव लक्ष्यते यथैकस्य मुखस्य खड्गमुकुरतैलाद्यालम्बनभेदात् ।

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not also is it a non-bull [owing to that reason]; but it is a bull on account of its connection with bullness.' The second [accomplished property is] quality. For, by [a quality] such as white a thing, which has obtained existence is differentiated [from others]. The property, which is in the process of accomplishment is of the form of an action, parts of which have become prior and posterior *i.e.* occupy successive periods of time. The [ideal] form of words such as Ḍittha, which is completely grasped by the apprehension of the last letter, which is divested of sequence [of the letters constituting those words], is imposed by the speaker at his own sweet will on objects such as Ḍittha as their attribute. Hence this attribute here, which consists of *i.e.* which arises from [the speaker's] sweet will, is known as a proper name (*saṁjñā*). Four-fold is the currency of words as seen in expressions like 'The white bull, [named] Ḍittha, is moving' —thus [says Patañjali,] the author of the Māhābhāṣya.

But the characteristic of being a quality of i.e. belonging to the [dimension] atomic and the like is only technical owing to their mention among qualities. Qualities, actions and proper names (*yadṛcchā*), though in reality of one form, are observed as different as it were owing to the diversity of their supports, as the one face is observed to be diverse owing to the diversity of the abodes such as a sword, a mirror and oil [in which it is reflected].

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१ ' गुणक्रियायदृच्छाशब्दानाम् ' इत्यपि पाठः ।

हिमपयःशङ्खाद्याश्रयेषु परमार्थतो भिन्नेषु शुक्लादिषु यद्वशेन शुक्लः शुक्लः इत्याद्यभिन्नाभिधानप्रत्ययोत्पत्तिस्तत् शुक्लत्वादि सामान्यम् । गुडतण्डुलादिपाकादिष्वेवमेव पाकत्वादि । बालवृद्धशुकाद्युदीरितेषु डित्थादिशब्देषु च, प्रतिक्षणं भिद्यमानेषु डित्थाद्यर्थेषु वा, डित्थत्वाद्यस्तीति सर्वेषां शब्दानां जातिरेव प्रवृत्तिनिमित्तमित्यन्ये । तद्वान् अपोहो वा शब्दार्थः कैश्चिदुक्तः इति ग्रन्थगौरवभयात प्रकृतानुपयोगाच्च न दर्शितम् ।

अभिधालक्षणम्

स मुख्योऽर्थस्तत्र मुख्यो व्यापारोऽस्याभिधोच्यते ॥ ३ ॥

स इति साक्षात्संकेतितः । अस्येति शब्दस्य ।

That is the universal, whiteness and the like, through the force of which an identical expression and an identical apprehension, such as 'This is white, that is white,' arise with reference to white and the like, which, as found in the supports such as snow, milk and conch, are really different. Exactly similar is the universal, cookingness and the like, in the cooking and the like of treacle, rice and others. And in the words Ḍittha and the like, that are uttered by a child, an old man and a parrot and others, or in the entities Ḍittha and the like, that are changing every moment, there is the universal Ḍittha-ness and the like. Hence, generality alone is the cause of the currency of all words —thus hold others. The meaning of a word has been declared by some to be an individual possessed of that viz. generality, or distinction of an individual from all that it is not—all this has not been shown on account of the fear of increasing the bulk of this work and on account of its uselessness for the matter in hand.

That is the primary sense. The primary process of this [expressive word] there [*i.e.* with reference to the primary sense] is called Expression.

'That' means the meaning which is directly conventional. 'Of this' means of the word.

लक्षणालक्षणम्

मुख्यार्थबाधे तद्योगे रूढितोऽथ प्रयोजनात् ।
अन्योऽर्थो लक्ष्यते यत् सा लक्षणारोपिता क्रिया ॥ ४ ॥

' कर्मणि कुशलः ' इत्यादौ दर्भग्रहणाद्ययोगात् ' गङ्गायां घोषः ' इत्यादौ च गङ्गादीनां घोषाद्यधिकरणत्वासंभवात् मुख्यार्थस्य बाधे, विवेचकत्वादौ सामीप्ये च संबन्धे, रूढितः प्रसिद्धेः, तथा ' गङ्गातटे घोषः ' इत्यादेः प्रयोगाद् येषां न तथा प्रतिपत्तिः तेषां शैत्यपावनत्वादीनां धर्माणां तथाप्रतिपादनात्मनः प्रयोजनाच्च, मुख्येन अमुख्योऽर्थो लक्ष्यते यत् स आरोपितः शब्दव्यापारः सान्तरार्थनिष्ठो लक्षणा ।

शुद्धायाः लक्षणायाः द्वौ भेदौ

स्वसिद्धये पराक्षेपः परार्थं स्वसमर्पणम् ।
उपादानं लक्षणं चेत्युक्ता शुद्धैव सा द्विधा ॥ ५ ॥

Indication is that process, which is superimposed on a word and by which (*yat*) another sense is conveyed through usage and (*atha*) through motive, when there is the incompatibility of the primary sense and when there is the connection of that [primary sense with the other *i.e.* the secondary sense that is conveyed]. 4

When there is the incompatibility of the primary sense in cases like 'Skilful in business' on account of there being no connection of the grasping of grass and the like with business and in cases like 'A hamlet on the Gaṅgā on account of the impossibility of the Gaṅgā and the like being the support or the site of a hamlet and the like; when there is the connection viz. discrimination and the like [in the first case] and vicinity or nearness [in the second]; through usage *i. e.* through well-known use [in the first case,] similarly through motive which consists in conveying in that way those properties of coolness, holiness and the like which would not be so comprehended from the use of the expression 'A hamlet on the bank of the Gaṅgā' [in the second] ; that process of a word by means of which (*yat*) a secondary sense is conveyed by the primary sense, which is superimposed on that word and which abides in the sense that occupies the interval (*sāntara*) [*i. e.* which abides in or really belongs to the expressed sense], [is] Indication.

Implication of another *i. e.* secondary sense for the establishment of itself *i.e.* of the primary sense and the surrender of itself for the sake of another [respectively constitute] Inclusive Indication and Ex-

‘कुन्ताः प्रविशन्ति’ ‘यष्टयः प्रविशन्ति’ इत्यादौ कुन्तादिभिरात्मनः प्रवेशसिद्ध्यर्थं स्वसंयोगिनः पुरुषा आक्षिप्यन्ते, तत उपादानेनेयं लक्षणा ।

‘गौरनुबन्ध्यः’ इत्यादौ ‘श्रुतिचोदितमनुबन्धनं कथं मे स्याद्’ इति जात्या व्यक्तिराक्षिप्यते, न तु शब्देनोच्यते ‘विशेष्यं नाभिधा गच्छेत् क्षीणशक्तिर्विशेषणे’ इति न्यायाद्—इत्युपादानलक्षणा तु नोदाहर्तव्या । न ह्यत्र प्रयोजनमस्ति । न वा रूढिरियम् । व्यक्त्यविनाभावित्वात् तु जात्या व्यक्तिराक्षिप्यते, यथा क्रियतामित्यत्र कर्ता, कुर्वित्यत्र कर्म । ‘प्रविश’ ‘पिण्डीम्’ इत्यादौ ‘गृहं’ ‘भक्षय’ इत्यादि च ।

‘पीनो देवदत्तो दिवा न भुङ्क्ते’ इत्यत्र च रात्रिभोजनं न लक्ष्यते । श्रुतार्थापत्तेरर्थापत्तेर्वा तस्य विषयत्वात् ।

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clusive Indication. Thus, that Pure Indication alone is declared to be two-fold.

In expressions like ‘Lances enter’ and ‘Staffs enter’ the words lances and others imply *i. e.* by implication convey the sense of men connected with them in order to establish *i.e.* make possible their entrance. Thence this Indication is characterized by inclusion or acceptance [of the primary sense in the secondary sense conveyed].

In expressions like ‘A bull should be slaughtered,’ the individual [bull] is indicated by the generality bullness, thinking (*iti*) ‘How can slaughter, enjoined by the Veda, be mine?; but the [individual bull] is not denoted by the word on account of the rule (*nyāyaḥ*) Denotation, whose power is exhausted in [expressing] the qualification [viz. bullness in the present case], would not go *i.e.* would not express the qualified. —But this [viz. the sentence ‘A bull should be slaughtered], should not be quoted as an illustration of Inclusive Indication. For, there is no motive here. Nor is this a usage. But here the individual is inferred from generality on account of the generality being invariably connected with the individual, as here viz. in ‘Let [it] be done’ the subject is inferred, here viz. in ‘Do’ the object is inferred, and in cases like ‘Enter’ and ‘A sweet ball’ appropriate words like ‘a house’ and ‘eat’ are inferred.

And here viz. in ‘Fat Devadatta eats not by day’ his eating at night is not indicated. For, that [expression forms] the province of Verbal Presumption or Factual Presumption.

'गङ्गायां घोषः' इत्यत्र तटस्य घोषाधिकरणत्वसिद्धये गङ्गाशब्दः स्वार्थमर्पयति इत्येवमादौ लक्षणेनैषा लक्षणा। उभयरूपा चेयं शुद्धा। उपचारेणामिश्रितत्वात्।

अनयोर्भेदयोर्लक्ष्यस्य लक्षकस्य च न भेदरूपं ताटस्थ्यम्। तटादीनां गङ्गादिशब्दैः प्रतिपादने तत्त्वप्रतिपत्तौ हि प्रतिपिपादयिषितप्रयोजनसंप्रत्ययः। गङ्गासंबन्धमात्रप्रतीतौ तु गङ्गातटे घोष इति मुख्यशब्दाभिधानाल्लक्षणायाः को भेदः।

सारोपायाः लक्षणायाः लक्षणम्

सारोपान्या तु यत्रोक्तौ विषयी विषयस्तथा।

आरोप्यमाणः आरोपविषयश्च यत्रानपह्नुतभेदौ सामानाधिकरण्येन निर्दिश्येते सा लक्षणा सारोपा।

साध्यवसानिकायाः लक्षणायाः लक्षणम्

विषय्यन्तःकृतेऽन्यस्मिन् सा स्यात् साध्यवसानिका ॥ ६ ॥

Here viz. in 'A hamlet on the Gaṅgā' the word Gaṅgā abandons its own meaning [viz. the stream] in order to establish the bank as the abode of the hamlet. Thus, in cases like this Indication is characterized by abandonment of the primary sense. And this Indication of both kinds [viz. Inclusive Indication and Exclusive Indication is] pure, because it is not mixed with the secondary use of a word based on similarity (*upacāraḥ*).

In these two divisions of Indication [viz. Upādāna-lakṣaṇa and Lakṣaṇa-lakṣaṇa] there is no separateness (*tāṭasthyām*) amounting to distinction between the indicated sense and the indicative *i. e.* primary sense; for when the senses the bank and the like are conveyed by the words Gaṅgā and the like, the apprehension of the motive that is sought to be established arises after the identity [of the indicated sense viz. the bank with the primary sense viz. the stream] is comprehended. But if merely the connection [of the bank] with [the stream of] the Gaṅgā is apprehended, what difference would there be between expression by means of primary words in the form (*iti*) 'A hamlet on the bank of the Gaṅgā' and Indication [in the form 'A hamlet on the Gaṅgā'] ?

But another variety is Indication with Superimposition where the object superimposed (*viṣayin*) as well as the object superimposed upon are mentioned. 6 ab

Where the thing superimposed and the object of superimposition are both expressed in one and the same case with their distinction unconcealed that Indication is superimposition.

विषयिणारोप्यमाणेनान्तःकृते निगीर्णे अन्यस्मिन्नारोपविषये सति सा साध्यवसाना स्यात् ।

इमौ भेदौ गौणौ शुद्धौ च

भेदाविमौ च सादृश्यात् संबन्धान्तरतस्तथा ।
गौणौ शुद्धौ च विज्ञेयौ

इमावारोपाध्यवसानरूपौ सादृश्यहेतू भेदौ 'गौर्वाहीकः' इत्यत्र 'गौरयम्' इत्यत्र च ।

गौणलक्षणाविषये मतत्रयम्

अत्र हि स्वार्थसहचारिणो गुणा जाड्यमान्द्यादयो लक्ष्यमाणा अपि गोशब्दस्य परार्थाभिधाने प्रवृत्तिनिमित्तत्वमुपयान्ति इति केचित् । स्वार्थसहचारिगुणाभेदेन परार्थगता गुणा एव लक्ष्यन्ते न तु परार्थोऽभिधीयते इत्यन्ये । साधारणगुणाश्रयत्वेन परार्थ एव लक्ष्यते इत्यपरे ।

When the object of superimposition is put within *i. e.* is swallowed by the superimposed thing *i. e.* by the thing which is being superimposed, the Indication would be with introsusception.

And these two divisions should be understood as Qualitative [*i.e.* as divisions of Gauṇī Lakṣaṇā] and as Pure [*i. e.* as divisions of Śuddhā Lakṣaṇā], when they arise respectively from resemblance [between the expressed sense and the indicated sense] and from any other relation between them. 7 *abc*

These two divisions, of the form of Superimposition and Introsusception caused by resemblance are respectively illustrated here viz. in 'The Vāhīka is a bull' and here *i.e.* in 'This is a bull'.

Here indeed, qualities like dullness and stupidity, associated with the primary sense [of the word gauḥ] though indicated, become the cause of the use of the word 'go' to express the other entity [viz. the Vāhīka]—thus hold some. The qualities themselves, belonging to the other entity [viz. the Vāhīka] are indicated [by the word gauḥ] owing to their identity with the qualities associated with its primary sense, but the other entity is not expressed [by the word gauḥ]—thus maintain others. The other entity itself is indicated [by the word gauḥ] on account of its being the abode of common qualities [*i. e.* qualities which are common to both the primary and the secondary sense]—thus believe still others.

उक्तं चान्यत्र—'अभिधेयाविनाभूतप्रतीतिर्लक्षणोच्यते । लक्ष्यमाण-गुणैर्योगाद् वृत्तेरिष्टा तु गौणता' इति ।

अविनाभावोऽत्र संबन्धमात्रं, न तु नान्तरीयकत्वम् । तत्त्वे हि 'मञ्चाः क्रोशन्ति' इत्यादौ लक्षणा न स्यात् । अविनाभावे चाक्षेपेणैव सिद्धेर्लक्षणाया नोपयोग इत्युक्तम् ।

'आयुर्घृतम्' 'आयुरेवेदम्' इत्यादौ सादृश्यादन्यत् कार्यकारणभावादि संबन्धान्तरम् । एवमादौ च कार्यकारणभावादिलक्षणपूर्वे आरोपाध्यवसाने ।

अत्र गौणभेदयोर्भेदेऽपि ताद्रूप्यप्रतीतिः सर्वथैवाभेदावगमश्च प्रयोजनम् । शुद्धभेदयोस्तु अन्यवैलक्षण्येन अव्यभिचारेण च कार्यकारित्वादि ।

And it is said elsewhere : 'Indication is said to be the apprehension [of the sense] that is connected with (*avinābhuta*) the primary sense (*abhidheyam*). The process is, however, admitted to be qualitative on account of the connection [of the expressed sense viz. bull] with the qualities of [the entity viz. the Vāhīka] that is being indicated.'

Here 'the state of not being without' means connection only, but not invariable connection. For, if it were that [*i. e.* if avinābhāva were to mean invariable association], there would be no indication in such cases as 'Bedsteads cry.' And if invariable association were to exist [between the expressed sense and the indicated sense] the indicated sense would be established by inference itself and therefore there would be no use for Indication—this has been stated by us before.

And in cases like 'Ghee is life' 'This is life itself' there is a different relation [between the expressed sense and the indicated sense of the word āyuḥ], such as the relation of effect and cause, other than resemblance. And in such instances the Superimposition and Identification are caused by (*pūrva*) relations such as the one that exists between the effect and the cause.

Here in the two Qualitative varieties [*i.e.* in the two varieties of Gauṇī Lakṣaṇā] the apprehension of identity [between the thing superimposed and the thing on which it is superimposed], though there is a distinction [between the two in our consciousness,] and the apprehension of complete identity respectively form the purpose. But in the two pure varieties [*i. e.* in the two varieties of Suddhā Lakṣanā] the capability of bringing about the result, in a manner different from [and hence superior to] others [in Suddhā Sāropā] and invariably [in Śuddhā Sādhya-vasānikā] and the like [form the purpose].

क्वचित् तादर्थ्यादुपचारः । यथा इन्द्रार्था स्थूणा इन्द्रः । क्वचित् स्वस्वामिभावसंबन्धात् । यथा राजकीयः पुरुषो राजा । क्वचिदवयवावयविभावात् । यथा अग्रहस्तः इत्यत्र अग्रमात्रेऽवयवे हस्तः । क्वचित् तात्कर्म्यात् । यथा अतक्षा तक्षा ।

लक्षणा तेन षड्विधा ॥ ७ ॥

आद्यभेदाभ्यां सह । सा च

प्रकारान्तरेण लक्षणायाः भेदत्रयम् ।

व्यङ्ग्येन रहिता रूढौ, सहिता तु प्रयोजने ।

प्रयोजनं हि व्यञ्जनव्यापारगम्यमेव ।

तच्च गूढमगूढं वा

तच्चेति व्यङ्ग्यम् । गूढं यथा—

In some cases Indication (*upacāraḥ*) arises from the quality of serving the purpose of another, as 'Indra', which is used to designate the sacrificial post intended for Indra. In some cases [Indication arises] from the relation of oneself and one's master, as 'King', which is used to designate a king's officer. In some cases Indication arises from the relation of parts and whole, as in 'The foremost hand [*i.e.* the palm]'. Here the word hand occurs in the sense of the part which is the foremost only. In some cases [Indication arises] from the quality of doing the work of him *i.e.* from identity of occupation as 'A carpenter', which is used to designate one who is not a carpenter [by caste, but does the work of a carpenter.] 7 *d*

Indication [is] thence six-fold.

Along with the first two divisions [viz. Śuddhā Upādāna-Lakṣaṇā and Śuddhā Lakṣaṇā-Lakṣaṇā, Indication is of six kinds].

And that Indication

Is without a suggested sense when it is based on usage, but is accompanied [by a suggested sense] when based on motive. 8 *ab*

For, the motive is to be understood only through the process of Suggestion.

And that [suggested sense] is either concealed or not-concealed *i.e.* obvious. 8 *c*

And 'that' means the suggested sense. Concealed suggested sense exists in the following—

मुखं विकसितस्मितं वशितवक्रिम प्रेक्षितं
समुच्छलितविभ्रमा गतिरपास्तसंस्था मतिः ।
उरो मुकुलितस्तनं जघनमंसबन्धोद्धुरं
बतेन्दुवदनातनौ तरुणिमोद्गमो मोदते ॥ ४ ॥

अगूढं यथा—

श्रीपरिचयाज्जडा अपि भवन्त्यभिज्ञा विदग्धचरितानाम् ।
उपदिशति कामिनीनां यौवनमद एव ललितानि ॥ ५ ॥

अत्र ' उपदिशति ' इत्यत्र अनायासेन शिक्षणं अभिधेयवत् स्फुटं प्रतीयते ।

तदेषा कथिता त्रिधा ॥ ८ ॥

अव्यङ्ग्या गूढव्यङ्ग्या अगूढव्यङ्ग्या चेति ।

लाक्षणिकशब्दलक्षणम्

. तद्भूर्लाक्षणिकः

शब्द इति संबध्यते । तद्भूस्तदाश्रयः ।

The face has a blooming smile. The glance has mastered crookedness. The gait exhibits sportive movements. The mind has abandoned steadiness. The bosom has budding breasts. The hips are ready [for enjoyment] owing to well-developed parts. O Joy ! In the body of this girl of moon-like face the rise of youth is rejoicing. 4

Obvious suggested sense is seen in the following :—

Owing to familarity with wealth even dullards become proficient in the manners of the wise. Exuberance of youth itself teaches graces to young ladies. 5

Here from the word 'teaches' the learning of the amorous movements by young ladies without any troubles is understood clearly as if it were expressly stated. 8 *d*

Therefore, this is declared to be three-fold.

Without a suggested sense, having a concealed suggested sense and having an obvious suggested sense—thus Indication is three-fold.

An Indicative word is the abode of that [Indication]. 9 *a*

The word 'word' is to be understood and is to be connected with the word 'Indicative'. Its abode means its support.

तत्र व्यापारो व्यञ्जनात्मकः ।

लक्षणामूलव्यञ्जनायाः लक्षणम्

कुत इत्याह—

यस्य प्रतीतिमाधातुं लक्षणा समुपास्यते ॥ ९ ॥
फले शब्दैकगम्येऽत्र व्यञ्जनान्नापरा क्रिया ।

प्रयोजनप्रतिपिपादयिषया यत्र लक्षणया शब्दप्रयोगस्तत्र नान्यतस्तत्प्रतीतिः, अपि तु तस्मादेव शब्दात् । न चात्र व्यञ्जनादृतेऽन्यो व्यापारः ।

व्यञ्जनायाः आवश्यकता

तथाहि—

नाभिधा समयाभावात्

गङ्गायां घोषः इत्यादौ ये पावनत्वादयो धर्मास्तटादौ प्रतीयन्ते न तत्र गङ्गादिशब्दाः संकेतिताः ।

हेत्वभावान्न लक्षणा ॥ १० ॥

There [*i.e.* in that Indicative word] exists a function, which is of the nature of Suggestion. 9 *b*

Whence is this so? To this (*iti*) the author replies—

With reference to this fruit, for conveying the apprehension of which Indication is resorted to and which is understood from the [Indicative] word alone, there is no other process than suggestion. 9*cd* 10*ab*

When a word is used in a secondary sense with the desire of conveying the motive, there the apprehension of that motive does not arise from anything else, but from that word alone. And here *i.e.* with reference to this motive there is no other process except Suggestion.

To explain the same (*tathā hi*)—

Expression is not that process, because there is no convention [of the Indicative word with reference to the motive]. 10 *c*

The word Gaṅgā and others have no convention with reference to those properties, holiness and others which are understood as belonging to the bank and others in such expressions as 'A hamlet on the Gaṅgā'.

Owing to the absence of the condition, Indication is not the process. 10 *d*

मुख्यार्थबाधादित्रयं हेतुः। तथा च

लक्ष्यं न मुख्यं, नाप्यत्र बाधो, योगः फलेन नो।
न प्रयोजनमेतस्मिन्, न च शब्दः स्खलद्गतिः ॥ ११ ॥

यथा गङ्गाशब्दः स्रोतसि सबाध इति तटं लक्षयति, तद्वत् यदि तटेऽपि सबाधः स्यात्, तदा प्रयोजनं लक्षयेत्। न च तटं मुख्योऽर्थः। नाप्यत्र बाधः। न च गङ्गाशब्दार्थस्य तटस्य पावनत्वाद्यैर्लक्षणीयैः संबन्धः। नापि प्रयोजने लक्ष्ये किंचित् प्रयोजनम्। नापि गङ्गाशब्दस्तटमिव प्रयोजनं प्रतिपादयितुमसमर्थः।

एवमप्यनवस्था स्याद् या मूलक्षयकारिणी।

एवमपीति प्रयोजनं चेल्लक्ष्यते, तत् प्रयोजनान्तरेण, तदपि प्रयोजनान्तरेण, इति प्रकृताप्रतीतिकृत् अनवस्था भवेत्।

विशिष्टलक्षणा न युक्ता

Cause means the three such as the incompatibility of the primary sense.

And so—

The indicated sense is not the primary sense; also here there is no incompatibility [of the indicated sense]; there is no connection [of the indicated sense] with the fruit; there is no motive in this; and the word Gaṅgā is not powerless (to convey the sense of a bank). 11

As the word Gaṅgā indicates the bank, because it is incompatible [in the present context] in [its primary sense of] the stream, like that if it were incompatible [in the present context] in its indicated sense of the bank also, then it would further indicate the motive. And the bank is not the primary sense [of the word Gaṅgā]. Also here there is no incompatibility. And there is no connection of the bank, which is the [indicated] sense of the word Gaṅgā, with [properties] like holiness, which are to be [further] indicated [by that word]. Also there is no motive with reference to the motive which is supposed to be indicated. Also the word Gaṅgā is not unable to convey the motive, as it is to convey the sense of the bank [in the absence of the three conditions].

Also in this way there would be absence of finality, which would cause the destruction of the very root (of the whole thing). 12 *ab*

'Also in this way' means if the motive were to be indicated, it would be indicated by another motive; that second motive also would be in-

ननु पावनत्वादिधर्मयुक्तमेव तटं लक्ष्यते, 'गङ्गायास्तटे घोषः' इत्यतोऽधिकस्यार्थस्य प्रतिपत्तिश्च प्रयोजनमिति विशिष्टे लक्षणा । तत् किं व्यञ्जनेनेत्यत आह —

प्रयोजनेन सहितं लक्षणीयं न युज्यते ॥ १२ ॥

कुत इत्याह —

ज्ञानस्य विषयो ह्यन्यः फलमन्यदुदाहृतम् ।

प्रत्यक्षादेर्नीलादिर्विषयः फलं तु प्रकटता संवित्तिर्वा ।

विशिष्टे लक्षणा नैवम्

निगदेनैव व्याख्यातम् ।

विशेषाः स्युस्तु लक्षिते ॥ १३ ॥

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dicated by another *i. e.* a third motive. Thus, want of finality or *regressus ad infinitum,* causing the non-apprehension of the matter in hand viz. the first motive, would occur.

If some one were to say : The bank as possessed of the properties such as holiness itself is indicated [by the word Gaṅgā] ; and the motive [for such Indication] is the apprehension of the sense, which is additional to, that which is had from 'A hamlet on the bank of the Gaṅgā.' Thus the Indication here is with reference to a qualified object. Then what have we to do with Suggestion ?—To this the author replies—

The indicated sense, qualified by the motive, is not reasonable. 12 *cd*

Why [so] ? To this the author replies—

For, the object of knowledge is different [from knowledge] ; similarly the fruit of knowledge is admitted to be different from it. (*i.e.* knowledge). 13 *ab*

The object of direct perception etc. is a blue [thing] and the like. But the fruit is knownness or self-consciousness.

With reference to a qualified object Indication is thus not possible; 13 *c*

[This expression] is explained by its very mention.

But qualities would be perceived in the indicated object. 13 *d*

तटादौ ये विशेषाः पावनत्वादयस्ते चाभिधातात्पर्यलक्षणाभ्यो व्यापारान्तरेण गम्याः । तच्च व्यञ्जनध्वननद्योतनादिशब्दवाच्यमवश्यमेषितव्यम् । एवं लक्षणामूलं व्यञ्जकत्वमुक्तम् ।

अभिधामूलव्यञ्जनायाः लक्षणम्

अभिधामूलं त्वाह —

अनेकार्थस्य शब्दस्य वाचकत्वे नियन्त्रिते ।
संयोगाद्यैरवाच्यार्थधीकृद् व्यापृतिरञ्जनम् ॥ १४ ॥

संयोगो विप्रयोगश्च साहचर्यं विरोधिता ।
अर्थः प्रकरणं लिङ्गं शब्दस्यान्यस्य संनिधिः ॥
सामर्थ्यमौचिती देशः कालो व्यक्तिः स्वरादयः ।
शब्दार्थस्यानवच्छेदे विशेषस्मृतिहेतवः ॥ '

इत्युक्तदिशा

And those properties such as sanctity which [are realised as residing] in the bank and the like, are apprehended by a process other than Expression, Purport and Indication. And that other process, which is designated by the terms Suggestion, Reverberation and Illumination should necessarily be admitted.

Thus, suggestiveness based on Indication, has been explained. But now the author states [suggestiveness] based on Expression—

When the expressive power of a word, which has more than one primary sense, is restricted to [one sense] by means of conjunction and the like, the process (*vyāpṛtiḥ*), which produces the apprehension (*dhi*) of a sense that is not expressed is Suggestion. 14

Conjunction, disjunction, association, antagonism, motive (*arthaḥ*), context, special attribute or (*liṅgam*), proximity of another word, power, propriety (*aucitī*) place, time, gender, accent and others are the causes of the recollection *i.e.* apprehension of a particular meaning, when there is no determination regarding the meaning of a word.

According to the direction thus stated—

सशङ्खचक्रो हरिः, अशङ्खचक्रो हरिरित्यच्युते । रामलक्ष्मणाविति दाशरथौ । रामार्जुनगतिस्तयोरिति भार्गवकार्तवीर्ययोः । स्थाणुं भज भवच्छिदे इति हरे । सर्वं जानाति देव इति युष्मदर्थे । कुपितो मकरध्वज इति कामे । देवस्य पुरारातेरिति शंभौ । मधुना मत्तः कोकिलः इति वसन्ते । पातु वो दयितामुखमिति सांमुख्ये । भात्यत्र परमेश्वरः इति राजधानीरूपाद् देशाद् राजनि । चित्रभानुर्विभातीति दिने रवौ, रात्रौ वह्नौ । मित्रं भातीति सुहृदि, मित्रो भातीति रवौ । इन्द्रशत्रुरित्यादौ वेदे एव, न काव्ये, स्वरोऽर्थविशेषप्रतीतिकृत् ।

In 'Hari with the conch and discus' and 'Hari without the conch and discus' [the word Hari, which has more than one primary sense is, by means of conjunction and disjunction respectively, restricted] to Acyuta. In 'Rāma and Lakṣmaṇa, [the word Rāma is by means of association restricted] to the son of Daśaratha. In 'Their's [is] the position of Rāma and Arjuna' [the words Rāma and Arjuna are by means of antagonism restricted] to the son of Bhṛgu and the son of Kṛtavīrya. In 'Worship Sthāṇu for the destruction of transmigratory existence' [the word Sthāṇu is by means of motive restricted] to Hara. In 'The deva knows all' [the word deva is by context restricted] to the sense of you. In 'Angry [is) Makaradhvaja' [the word Makaradhvaja is by means of special attribute restricted] to Kāma. In 'Of Deva, the enemy of the cities' [the word Deva is by means of the proximity of another word restricted] to Śambhu. In 'The cuckoo intoxicated with madhu' [the word madhu is by means of power restricted] to spring. In 'May the mukha of the beloved protect you' [the word mukha is by means of propriety restricted] to favourableness. In 'Here shines the parameśvara' [the word parameśvara is] by means of the place in the form of the capital [restricted] to the king. In 'The Çitrabhānu shines' [the word Çitrabhānu is by means of time restricted] to the sun during the day [and] to the fire during the night. In 'The mitram shines' [the word mitra is by means of its neuter gender restricted] to [the sense of] the friend. In 'The mitraḥ shines' [the word mitra is by means of its masculine gender restricted] to [the sense of] the sun. The accent creates the apprehension of a special sense only in the Veda in such [expressions] as Indraśatruh, not in poetry.

आदिग्रहणात्

एद्दहमेत्तत्थणिआ एद्दहमेत्तेहिं अच्छिवत्तेहिं ।
एद्दहमेत्तावत्था एद्दहमेत्तेहिं दिअएहिं ॥ ६ ॥
[एतावन्मात्रस्तनिका एतावन्मात्राभ्यामक्षिपत्राभ्याम् ।
एतावन्मात्रावस्था एतावन्मात्रैर्दिवसैः ।]

इत्यादावभिनयादयः ।

इत्थं संयोगादिभिरर्थान्तराभिधायकत्वे निवारितेऽप्यनेकार्थस्य शब्दस्य यत् क्वचिदर्थान्तरप्रतिपादनं तत्र नाभिधा । नियमनात् तस्याः । न लक्षणा । मुख्यार्थ-बाधाद्यभावात् । अपि त्वञ्जनं व्यञ्जनमेव व्यापारः । यथा —

भद्रात्मनो दुरधिरोहतनोर्विशाल —
वंशोन्नतेः कृतशिलीमुखसंग्रहस्य ।
यस्यानुपप्लुतगतेः परवारणस्य
दानाम्बुसेकसुभगः सततं करोऽभूत् ॥ ७ ॥

Owing to the mention of the word ādi [in the above couplets] gestures and the like are to be included in the list as in cases like the following—

[The girl] possessing breasts of this much size, endowed with petal-like eyes of this much measure, has been reduced to this much condition in days of this much number. 6

When, though the power to express other primary senses of a word having more than one primary sense is thus blocked by means of conjunction and others. it still conveys another sense in some cases, —there Expression does not convey such another sense on account of its being restricted, and not Indication [also] on account of the absence of the incompatibility of the primary sense and the other conditions, but añjana *i.e.* vyañjana or Suggestion itself is the process [that conveys such another sense]. For example—

The hand [also punningly, the trunk] of that king [lit. of whom], who is of noble soul [also punningly, who belongs to the Bhadra species] whose body is unassailable [also punningly, difficult to mount upon], the eminence of whose family is great [also punningly. whose height is like a big bamboo], who has made a store of arrows [also punningly, who has attracted a collection of bees], whose march is

व्यञ्जकशब्दलक्षणम्

तद्युक्तो व्यञ्जकः शब्दः

तद्युक्तो व्यञ्जनयुक्तः ।

शब्दस्य व्यञ्जकत्वे अर्थस्य सहकारित्वम्

यत् सोऽर्थान्तरयुक् तथा ।
अर्थोऽपि व्यञ्जकस्तत्र सहकारितया मतः ॥ १५ ॥

तथेति व्यञ्जकः ।

इति काव्यप्रकाशे शब्दार्थस्वरूपनिर्णयो नाम द्वितीय उल्लासः ।

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unimpeded [also punningly, whose gait is majestic, and] who wards off enemies [also punningly, who is a great elephant], always became lovely owing to the sprinkling of the water of gifts [also punningly, the water of ichor]. 7

A suggestive word is that which is possessed of that [viz. Suggestion]. 15 *a*

Possessed of that means possessed of suggestion.

Since the word is so [*i.e.* suggestive], when accompanied by the other sense [*i.e.* the expressed sense], the other sense also is there considered to be suggestive on account of its co-operation [with that word in conveying the suggested sense]. 15 *bcd*

So means suggestive.

Thus ends the Second Flash in the Light of Poetry, named the Determination of the Nature of Word and Sense.

तृतीय उल्लासः ।

आर्थी व्यञ्जना

अर्थाः प्रोक्ताः पुरा तेषाम्

अर्था वाच्यलक्ष्यव्यङ्ग्याः । तेषां वाचकलाक्षणिकव्यञ्जकानाम् ।

अर्थव्यञ्जकतोच्यते ।

कीदृशीत्याह —

वक्तृबोद्धव्यकाकूनां वाक्यवाच्यान्यसंनिधेः ॥ १ ॥
प्रस्तावदेशकालादेर्वैशिष्ट्यात् प्रतिभाजुषाम् ।
योऽर्थस्यान्यार्थधीहेतुर्व्यापारो व्यक्तिरेव सा ॥ २ ॥

बोद्धव्यः प्रतिपाद्यः । काकुर्ध्वनेर्विकारः । प्रस्तावः प्रकरणम् । अर्थस्य वाच्यलक्ष्यव्यङ्ग्यात्मनः । क्रमेणोदाहरणानि —

THIRD FLASH

The senses of those words have been stated before. 1 *a*

Senses means the expressed, indicated and suggested senses. Of those means of the expressive, indicative and suggestive words.

The suggestiveness of the senses is now being explained 1 *b*

Of what nature is the suggestiveness of the senses? To this the Author replies—

That operation of the [three-fold] sense, which owing to the speciality of the speaker, the person addressed, the modulation of voice or intonation (*kākuḥ*), the sentence, the expressed sense, the proximity of another, the occasion (*prastāvaḥ*), the place, the time and the like, becomes the cause of the apprehension of another sense [in the case] of persons possessing poetic genius, is Suggestion (*vyaktiḥ*) itself. 1 *cd* 2

The person addressed means the person who is communicated with. Intonation means a modification of the voice. Occasion means context. Of the sense means of the sense consisting of the expressed, indicated and suggested.

The following illustrations are given in order—

अइपिहुलं जलकुंभं घेत्तण समागदह्मि सहि तुरिअम् ।
समसेअसलिलणीसासणीसहा वीसमामि खणम् ॥ १ ॥

[अतिपृथुलं जलकुम्भं गृहीत्वा समागतास्मि सखि त्वरितम् ।
श्रमस्वेदसलिलनिःश्वासनिःसहा विश्राम्यामि क्षणम्]

अत्र चौर्यरतगोपनं गम्यते ।

ओण्णिद्दं दोब्बल्लं चिंता अलसत्तणं सणीससिअम् ।
मह मंदभाइणीए केरं सहि तुह वि अहह परिहवइ ॥ २ ॥

[औन्निद्र्यं दौर्बल्यं चिन्तालसत्वं सनिःश्वसितम् ।
मम मन्दभागिन्याः कृते सखि त्वामप्यहह परिभवति ॥]

अत्र दूत्यास्तत्कामुकोपभोगो व्यज्यते ।

तथाभूतां दृष्ट्वा नृपसदसि पाञ्चालतनयां
वने व्याधैः सार्धं सुचिरमुषितं वल्कलधरैः ।
विराटस्यावासे स्थितमनुचितारम्भनिभृतं
गुरुः खेदं खिन्ने मयि भजति नाद्यापि कुरुषु ॥ ३ ॥

Taking a very big pitcher of water I have come here in haste, O friend. Exhausted on account of the water of perspiration and breathlessness due to exertion I shall rest for a while. 1

Here concealment of stolen dalliance is suggested.

Sleeplessness, weakness, anxiety, lassitude accompanied by breathlessness or heavy breathing—[all this] alas, overpowers you also, O friend, for the sake of me who am of poor luck. 2

Here enjoyment of the messenger by her lover is suggested.

Having [helplessly] witnessed the daughter of the Pāñçāla king reduced to that condition in the assembly of kings, we lived for a very long time in the forest, dressed in bark-garments, in the company of hunters. Then we dwelt at the residence of Virāta, concealing ourselves by means of occupations most improper. [And with all this] does our worthy brother entertain anger towards me, who am enraged, not even now towards the Kurus? 3

अत्र मयि न योग्यः खेदः कुरुषु तु योग्य इति काक्वा प्रकाश्यते। न च वाच्यसिद्ध्यङ्गमत्र काकुरिति गुणीभूतव्यङ्ग्यत्वं शङ्क्यम्। प्रश्नमात्रेणापि काकोर्विश्रान्तेः।

तइआ मह गंडत्थलणिमिअं दिट्ठिं ण णेसि अण्णत्तो।
एह्णिं सच्चेअ अहं ते अ कवोला ण सा दिट्ठी॥ ४॥
[तदा मम गण्डस्थलनिमग्नां दृष्टिं न नयस्यन्यत्र।
इदानीं सैवाहं तौ च कपोलौ न सा दृष्टिः॥]

अत्र मत्सखीं कपोलप्रतिबिम्बितां पश्यतस्ते दृष्टिरन्यैवाभूत्, चलितायां तु तस्यामन्यैव जाता इत्यहो प्रच्छन्नकामुकत्वं ते इति व्यज्यते।

उद्देशोऽयं सरसकदलीश्रेणिशोभातिशायी
कुञ्जोत्कर्षाङ्कुरितरमणीविभ्रमो नर्मदायाः।
किं चैतस्मिन् सुरतसुहृदस्तन्वि ते वान्ति वाता
येषामग्रे सरति कलिताकाण्डकोपो मनोभूः॥ ५॥

Here, anger towards me is not proper, but towards the Kurus it is proper—this is revealed by the modulation. And here it should not be suspected that this stanza is an example of Guṇibhūtavyaṅgya [*i.e.* of mediocre poetry], because here the modulation is subservient to the establishment (*siddhiḥ*) of the expressed sense. For, modulation could rest even with suggesting a mere query.

At that time you would not take anywhere else your glance, riveted on the region of my cheeks. Now I am exactly the same, and the cheeks are the same, but the glance is not the same. 4

Here, your glance was quite different as you were looking at my friend, who was reflected in my cheeks; but when she moved away, it became different; thus, oh, you are a stealthy lover of hers—this is suggested.

This region [on the bank] of the Narmadā, where mental perturbation (*vibramaḥ*) sprouts up in attractive women owing to the excellence of the bowers, is splendid (*atiSāyin*) owing to the loveliness of the rows of juicy plantain trees. Moreover, in this region blow, [O] slender lady, those breezes, friends of sexual enjoyment, in front of which moves the mind-born [Cupid] who has developed sudden anger. 5

अत्र रतार्थं प्रविशेति व्यङ्ग्यम्।

णोल्लेइ अणद्दमणा अत्ता मं घरभरम्मि सअलम्मि।
खणमेत्तं जइ संझाइ होइ ण व होइ वीसामो ॥ ६ ॥

[नुदत्यनार्द्रमनाः श्वश्रूर्मां गृहभरे सकले।
क्षणमात्रं यदि संध्यायां भवति न वा भवति विश्रामः ॥]

अत्र संध्या संकेतकाल इति तटस्थं प्रति कयाचिद् द्योत्यते।

सुव्वइ समागमिस्सदि तुज्झ पिओ अज्ज पहरमेत्तेण।
एमेअ कित्ति चिट्ठसि ता सहि सज्जेसु करणिज्जम् ॥ ७ ॥

[श्रूयते समागमिष्यति तव प्रियोऽद्य प्रहरमात्रेण।
एवमेव किमिति तिष्ठसि तत् सखि सज्जय करणीयम् ॥]

अत्रोपपतिं प्रत्यभिसर्तुं प्रस्तुता न युक्तामिति कयाचिन्निवार्यते।

अन्यत्र यूयं कुसुमावचायं कुरुध्वमत्रास्मि करोमि सख्यः।
नाहं हि दूरं भ्रमितुं समर्था प्रसीदतायं रचितोऽञ्जलिर्वः ॥ ८ ॥

अत्र विविक्तोऽयं देश इति प्रच्छन्नकामुकस्त्वया अभिसार्यतामित्याश्वस्तां प्रति कयाचिन्निवेद्यते।

Here, enter for sexual enjoyment—this is the suggested sense.

The mother-in-law of un-soft *i.e.* cruel mind drives me to all the house-hold burden. For just a moment, possibly (*yadi*), in the evening there would be respite or not at all. 6

Here, the evening is the time of appointment—this is suggested by some lady to [some one] who is [apparently] indifferent [to the talk].

It is reported that your lover would arrive to-day just within three hours. For what reason are you sitting just thus *i.e.* idly then? O friend, make ready whatever is to be done. 7

Here, a girl, ready to move towards a paramour is being warded off by some woman, thinking 'it is not proper for her to do so.'

Elsewhere make you the collection of flowers. Here I do the same. For, I am unable to wander afar. Be pleased. Here I fold my hands to you. 8

Here, this region is solitary therefore, the disguised lover should be directed by you to this place—this is being conveyed by some girl to her confidante.

गुरुअणपरवस पिअ किं भणामि तुह मंदभाइणी अहकम् ।
अज्ज पवासं वच्चासि वच्च सअं जेव्व सुणसि करणिज्जम् ॥ ९ ॥
[गुरुजनपरवश प्रिय किं भणामि तव मन्दभागिन्यहकम् ।
अद्य प्रवासं व्रजसि, व्रज, स्वयमेव शृणोसि करणीयम् ॥]

अत्राद्य मधुसमये यदि व्रजसि, तदाहं तावन्न भवामि, तव तु न जानामि गतिमिति व्यज्यते । आदिग्रहणाच्चेष्टादेः । तत्र चेष्टाया यथा —

द्वारोपान्तनिरन्तरे मयि तया सौन्दर्यसारश्रिया
प्रोल्लास्योरुयुगं परस्परसमासक्तं समासादितम् ।
आनीतं पुरतः शिरोंऽशुकमधः क्षिप्ते चले लोचने
वाचस्तत्र निवारितं प्रसरणं संकोचिते दोर्लते ॥ १० ॥

अत्र चेष्टया प्रच्छन्नकान्तविषय आकूतविशेषो ध्वन्यते ।

निराकाङ्क्षप्रतिपत्तये प्राप्तावसरतया च पुनः पुनरुदाह्रियते वक्त्रादीनां मिथः संयोगे द्विकादिभेदेन । अनेन क्रमेण लक्ष्यव्यङ्ग्ययोश्च व्यञ्जकत्वमुदाहार्यम् ।

O dear, who are dependent on the elderly people, what shall I, who am dull in luck, say to you? You are going on a journey to-day. Go. You would hear just yourself what would be done by me. 9

Here, if you go today in the time of the spring, then, as for myself, I shall be no more, but I do not know what will be your fate—this is suggested.

Owing to the mention of ādi [in kārikā 2 a above] gesture and the like are included. There the following is an illustration of gesture—

When I was close to the neighbourhood of the door she, who shone with the essence of beauty, having extended her two thighs, made them cling to each other; brought her head-garment in front; cast her unsteady eyes downwards; restrained the flow of speech there; and folded her creeper-like arms. 10

Here, special feeling with reference to the disguised lover is suggested by the gesture.

In order to secure absence of expectancy [on the part of the pupil] and because occasions for separate illustrations arrived, examples are given again and again [*i.e.* separately for each circumstance]. When circumstances like the speaker and others mutually combine, [the suggestiveness of the expressed sense should be illustrated] by means of the division of the combination of twos and the like. In this order suggestiveness of the indicated and the suggested sense should be illustrated.

अर्थस्य व्यञ्जकत्वे शब्दस्य सहकारित्वम्

शब्दप्रमाणवेद्योऽर्थो व्यनक्त्यर्थान्तरं यतः ।
अर्थस्य व्यञ्जकत्वे तच्छब्दस्य सहकारिता ॥ ३ ॥

शब्देति । न हि प्रमाणान्तरवेद्योऽर्थो व्यञ्जकः ।

इति काव्यप्रकाशेऽर्थव्यञ्जकतानिर्णयो नाम तृतीयोल्लासः ।

Since a sense, which is conveyed by the means of proof viz. word, suggests another sense, therefore, in the matter of the suggestiveness of the sense, co-operation of the word exists. 3

[The expression] Śabda [-pramāṇavedyaḥ arthaḥ] means : Because a sense which is known from any other means of proof, is not suggestive.

Thus ends the Third Flash in the Light of Poetry, named the Determination of the Suggestiveness of Sense.

दशम उल्लासः

अर्थालंकारानाह —

(१) उपमा

साधर्म्यमुपमा भेदे

उपमानोपमेययोरेव, न कार्यकारणादिकयोः, साधर्म्यं भवतीति तयोरेव समानेन धर्मेण संबन्ध उपमा। भेदग्रहणमनन्वयव्यवच्छेदाय।

पूर्णा लुप्ता च

उपमानोपमेयसाधारणधर्मोपमाप्रतिपादकानामुपादाने पूर्णा। एकस्य द्वयोस्त्रयाणां वा लोपे लुप्ता।

साग्रिमा।

श्रौत्यार्थी च भवेद् वाक्ये समासे तद्धिते तथा ॥ १ ॥

अग्रिमा पूर्णा

TENTH FLASH

The author now treats of figures of sense.

Comparison is similarity of attributes [between two things], when there is distinction between them. 1 *a*

Similitude exists between a standard of comparison and an object of comparison only, but not between an effect and a cause and the like; hence the connection of those only with a common property becomes Comparison. The word 'distinction' is admitted [in the definition of Comparison] in order to exclude [the figure] Self-Comparison.

It Comparison is Complete and Elliptical. 1 *b*

When the standard of comparison, the object of comparison, the common property and the word conveying the comparison are mentioned, Comparison is Complete. When one, two or three of these are omitted, it is Elliptical.

That first is Direct and Indirect and would occur in a sentence, in a compound and in a normal affix. 1 *cd*

First means Complete.

यथेववादिशब्दा यत्परास्तस्यैवोपमानताप्रतीतिरिति यद्यप्युपमानविशेषणान्येते, तथापि शब्दशक्तिमहिम्नां श्रुत्यैव षष्ठीवत् संबन्धं प्रतिपादयन्तीति तत्सद्भावे श्रौती उपमा । तथैव " तत्र तस्येव " इत्यनेनेवार्थे विहितस्य वतेरुपादाने ।

' तेन तुल्यं मुखम् ' – इत्यादावुपमेये एव, ' तत्तुल्यमस्य ' – इत्यादौ चोपमाने एव ' इदं च तच्च तुल्यम् ' इत्युभयत्रापि तुल्यादिशब्दानां विश्रान्तिरिति साम्यपर्यालोचनया तुल्यताप्रतीतिरिति साधर्म्यस्यार्थत्वात् तुल्यादिपदोपादाने आर्थी । तद्वत् " तेन तुल्यं क्रिया चेद् वतिः " इत्यनेन विहितस्य वतेः स्थितौ ।

" इवेन नित्यसमासो विभक्त्यलोपः पूर्वपदप्रकृतिस्वरत्वं च " इति नित्यसमासे इवशब्दयोगे समासगा ।

That word only, after which words such as yathā, iva and vā occur, is apprehended as the standard of comparison ; hence (*iti*) even though these words viz. Yathā, iva and vā are the attributes of the standard of comparison, yet, by the glory of their power as word, they convey, even as they are heard, the connection [viz. similitude between upamāna and upameya], like the genitive case. Hence, when they are present, the Comparison is Direct. Similarly also, [the Comparison is Direct,] when the termination vat, enjoined in the sense of iva, according to ' Tatra tasyeva ' is used.

Words like tulya etc. have their power exhausted in the object of comparison alone in sentences like ' Face is similar to that,' in the standard of comparison alone in sentences like ' That is equal of this,' and even in both the object of comparison and the standard of comparision in 'This and that are similar.' Hence in all such cases apprehension of similitude (*tulyatā=sādharmyam*) arises on account of our reflecting on the similarity existing between the two objects. Thus, as similitude is implied, the Comparison is Indirect, when words like tulya are used. Similarly the Comparison is Indirect, when vat, prescribed by ' Tena tulyam kriyā ced vatiḥ ' occurs.

When the word iva is used in a necessary compound, according to the rule 'A necessary compound is formed with iva, there is no loss of the case-termination [of the noun which is thus compounded with iva] and [the same noun which forms] the first member of the compound retains its natural accent,' the comparison is found in a compound.

क्रमेणोदाहरणम् ।

स्वप्नेऽपि समरेषु त्वां विजयश्रीर्न मुञ्चति ।
प्रभावप्रभवं कान्तं स्वाधीनपतिका यथा ॥ १ ॥
चकितहरिणलोललोचनायाः क्रुधि तरुणारुणतारहारिकान्ति ।
सरसिजमिदमाननं च तस्याः सममिति चेतसि संमदं विधत्ते ॥ २ ॥
अत्यायतैर्नियमकारिभिरुद्धतानां
दिव्यैः प्रभाभिरनपायमयैरुपायैः ।
शौरिभुजैरिव चतुर्भिरदः सदा यो
लक्ष्मीविलासभवनैर्भुवनं बभार ॥ ३ ॥
अवितथमनोरथपथप्रथनेषु प्रगुणगरिमगीतश्रीः ।
सुरतरुसदृशः स भवानभिलषणीयः क्षितीश्वर न कस्य ॥ ४ ॥

The following are the illustrations of these varieties of Comparison in order—

The Glory of victory does not abandon you, who are the source of valour, in battles even in a dream, as a lady who has her husband in her power [does not forsake her] lover, who is the source of ardent love. 1

He entertains exultation in his heart with the thought (*iti*) that this [red] lotus, which has a lustre brilliant and attractive like young dawn, and the face of that [girl], whose eyes are tremulous or unsteady like those of a frightened deer—[the face] which [also] develops a lustre brilliant and attractive like young dawn, when she is in anger are similar. 2

[The king,] who always supported this world with the four expedients (*upāyaḥ*), like Kṛṣṇa (*Śauriḥ*) with his four arms—[the expedients] which are far-reaching in their consequences [also punningly, which are extremely long,] which frame rules for arrogant people from among the subjects [also punningly, which restrain the impudent demons], which are excellent [also, divine], which are characterized by prowess [also, splendour], which are unfailing [also punningly, which are eternal] and which are the abodes of wealth and grace [also punningly, of the sports of Goddess Lakṣmī]. 3

For whom, O lord of the earth, are you there, who are similar to the tree of gods, not an object of longing—[you and also the tree] whose glory is sung owing to the greatness of excellent (*pra*) virtues in the matter of extending the paths of fruitful desires? 4

गाम्भीर्यगरिमा तस्य सत्यं गङ्गाभुजंगवत् ।
दुरालोकः स समरे निदाघाम्बररत्नवत् ॥ ५ ॥

स्वाधीनपतिका कान्तं भजमाना यथा लोकोत्तरचमत्कारभूः तथा जयश्रीस्त्वदासेवनेन-इत्यादिना प्रतीयमानेन विना यद्यपि नोक्तेर्वैचित्र्यम्, वैचित्र्यं चालंकारः, तथापि न ध्वनिगुणीभूतव्यङ्ग्यव्यवहारः, न खलु व्यङ्ग्यसंस्पर्शपरामर्शादत्र चारुताप्रतीतिः, अपि तु वाच्यवैचित्र्यप्रतिभासादेव । रसादिस्तु व्यङ्ग्योऽर्थोऽलंकारान्तरं च सर्वत्राव्यभिचारीत्यगणयित्वैव तदलंकारा उदाहृताः । तद्रहितत्वेन तु उदाह्रियमाणा विरसतामावहन्तीति पूर्वापरविरुद्धाभिधानमिति न चोदनीयम् ।

तद्वत् धर्मस्य लोपे स्यान्न श्रौती तद्धिते पुनः ।

Verily, the greatness of his depth is like that of the lover of Gaṅgā viz. the ocean. In battle he is difficult to be looked at like the jewel of the sky *i. e.* the sun in summer. 5

Even though there is no strikingness (*vaicitryam*) in the statement [contained in the stanza] without some such suggested sense as 'As a lady, who has control over her husband and is yet devoted to her lover, becomes the source of extraordinary wonder, so does the Glory of victory by resorting to you', and strikingness is the very essence of a figure, yet the stanza should not be designated Dhvani and Guṇībhūta-vyaṅgya. Indeed, here the apprehension of charm does not arise from the reflection of the connection of the suggested sense [with the stanza], but only from the manifestation of the strikingness of the expressed sense. Sentiment etc., which form the suggested sense, and some other figure, are invariably present everywhere; hence having left that out of account, figures have been illustrated. But if figures were to be illustrated by examples that are not possessed of that [sentiment and the like], they would produce insipidity. Therefore, it should not be urged against us that there is a contradiction between what was said before and what is said after.

When the [common] property is omitted [the Elliptical Comparison] would be like that [*i.e.* like Complete Comparison]; but in [the Elliptical] the Direct does not occur in a nominal affix. 2 *ab*

धर्मः साधारणः । तद्धिते कल्पबादौ त्वार्थ्येव । तेन पञ्च ।
उदाहरणम्—

धन्यस्यानन्यसामान्यसौजन्योत्कर्षशालिनः ।
करणीयं वचश्चेतः सत्यं तस्यामृतं यथा ॥ ६ ॥

आकृष्टकरवालोऽसौ संपराये परिभ्रमन् ।
प्रत्यर्थिसेनया दृष्टः कृतान्तेन समः प्रभुः ॥ ७ ॥

करवालइवाचारस्तस्य वागमृतोपमा ।
विषकल्पं मनो वेत्सि यदि जीवसि तत् सखे ॥ ८ ॥

उपमानानुपादाने वाक्यगाथ समासगा ॥ २ ॥

सअलकरणपरवीसामसिरिविअरणं ण सरसकव्वस्स ।
दीसइ अहव णिसम्मइ सरिसं अंसंसमेत्तेण ॥ ९ ॥

The property means the common property. In a nominal affix such as kalpa [the Elliptical is] Indirect only. Therefore, [the Elliptical has] five varieties. Here are the illustrations—

Truly, O mind, the word, which is like nectar, of him, who is blessed and shines with an excellence of uncommon goodness, should be adopted. 6

This king, wandering about on the battle-field with a drawn sword, was seen by the army of the enemy as being like the god of death. 7

If, O friend, you would know that his conduct is like the sword, speech comparable to nectar and mind similar to poison, then you would live. 8

When the standard of comparison is not mentioned, [then the Elliptical is of two kinds viz.] belonging to a sentence and belonging to a compound. 2 *cd*

Nothing is seen or heard which is similar in just the slightest degree to charming poetry, that yields an abundance of the highest relief to all senses. 9

This very [Elliptical comparison, which is illustrated in the above stanza would be the one] belonging to a compound with the reading kavvasamam in place of Kavvassa and ṇūṇam in place of sarisam.

[सकलकरणपरविश्रामश्रीवितरणं न सरसकाव्यस्य ।
दृश्यतेऽथवा निशम्यते सदृशमंशांशमात्रेण ।]

कव्वस्सेत्यत्र कव्वसममिति, सारिसमित्यत्र च णूणमिति पाठे एषैव समासगा ।

वादेर्लोपे समासे सा कर्माधारक्यचि क्यङि ।

कर्मकर्त्रोर्णमुलि

वाशब्दः उपमाद्योतकः इति वादेरुपमाप्रतिपादकस्य लोपे षट्समासेन, कर्मणोऽधिकरणाच्चोत्पन्नेन क्यचा, कर्तुः क्यङा, कर्मकर्त्रोरुपपदयोर्णमुला च भवेत् ।

उदाहरणम्—

ततः कुमुदनाथेन कामिनीगण्डपाण्डुना ।
नेत्रानन्देन चन्द्रेण माहेन्द्री दिगलंकृता ॥ १० ॥

तथा

When [words expressive of comparison such as] vā etc. are omitted, that [Elliptical Comparison occurs] in a compound, in a kyac affix applied to a word signifying an object and a support and in a ṇamul applied to a word signifying an object and an agent. 3 *abc*

The word vā is denotative of comparison etc. Thus, when vā *i. e.* a word expressive of comparison is omitted, [the Elliptical Comparison] would be of six kinds viz. by means of a compound, by means of the termination kyac, which has arisen from an object and location, by means of the affix kyaṅ enjoined for the agent and by means of the affix ṇamul, applied to preceding words [signifying] an object and an agent.

Illustrations are the following—

Then the direction belonging to Mahendra *i.e.* the east was adorned by the moon, the lord of night-lotuses, pale like the cheek of a passionate woman and the delight of eyes. 10

So—

असितभुजगभीषणासिपत्रो रुहरुहिकाहितचित्ततूर्णचारः ।
पुलकिततनुरुत्कपोलकान्तिः प्रतिभटविक्रमदर्शनेऽयमासीत् ॥ ११ ॥

पौरं सुतीयति जनं समरान्तरेऽसा-
वन्तःपुरीयति विचित्रचरित्रचुञ्चुः ।
नारीयते समरसीम्नि कृपाणपाणे-
रालोक्य तस्य चरितानि सपत्नसेना ॥ १२ ॥

मृधे निदाघघर्मांशुदर्शं पश्यन्ति तं परे ।
स पुनः पार्थसंचारं संचरत्यवनीपतिः ॥ १३ ॥

एतद्द्विलोपे क्विप्समासगा ॥ ३ ॥

एतयोर्धर्मवाचोः । उदाहरणम्—

सविता विधवति विधुरपि सवितरति तथा दिनन्ति यामिन्यः ।
यामिनयन्ति दिनानि च सुखदुःखवशीकृते मनसि ॥ १४ ॥

Whose leaf-like sword is terrible like a black serpent, whose pace is quick owing to his mind being filled with violent anxiety, whose body is horripilated, the lustre of whose cheeks is flushed—such became this warrior at the sight of the valour of opposing heroes. 11

[That king,] who is renowned (*cuṇcu*) for his extraordinary deeds, treats the citizen-people like his son and conducts [himself] in the midst of battle as though he were in his harem. Having seen the deeds of him who wields a sword in his hand within the border of the battle-field, the army of the enemy acts like a woman. 12

In the battle the enemies look upon him as they would look upon the summer-sun. That king again moves [on the battle-field], as Arjuna would move. 13

In the omission of these two, [the Elliptical Comparison] occurs in the affix Kvip and in a compound. 3

Of these two means of the common property and of the word expressive of comparison.

To illustrate—

When the mind is overpowered by joy and sorrow, the sun acts like the moon and the moon also acts like the sun ; nights act like days and days act like nights. 14

परिपन्थिमनोराज्यशतैरपि दुराक्रमः ।
संपरायप्रवृत्तोऽसौ राजते राजकुञ्जरः ॥ १५ ॥

धर्मोपमानयोर्लोपे वृत्तौ वाक्ये च दृश्यते ।

टुण्टुण्णन्तो मरिहसि कण्टअकलिआइँ केअइवणाइं ।
मालइकुसुमसरिच्छं भमर भमन्तो ण पाविहिसि ॥ १६ ॥

[टुण्टुणायमानो मरिष्यसि कण्टककलितानि केतकीवनानि ।
मालतीकुसुमसदृक्षं भ्रमर भ्रमन्नपि न प्राप्स्यसि ॥]

कुसुमेण सममिति पाठे वाक्यगा ।

क्यचि वाद्युपमेयासे

आसे निरासे ।

अरातिविक्रमालोकविकस्वरविलोचनः ।
कृपाणोदग्रदोर्दण्डः स सहस्रायुधीयति ॥ १७ ॥

This elephant-like king, ready for battle, shines such as is difficult to be overpowered by even hundreds of vain mental aspirations of his enemies. 15

When the common property and the standard of comparison are omitted, [the Elliptical Comparison] is seen in a compound and in a sentence. 4 *ab*

Jumping over Ketakī forests, filled with thorns, you will die. Wandering about, you will not obtain, O bee, a flower similar to the Mālatī flower. 16

[The same variety] belonging to a sentence is seen with the reading 'kusumeṇa samam' [in place of kusumasadṛkṣam].

In the omission of vā etc. and the object of comparison [the Elliptical Comparison occurs] in the affix Kyac 4 *c*

The word āse means in the omission.

He, whose eyes dilate [with joy] at the sight of the valour of enemies and whose club-like arm is terrific on account of the sword, conducts himself like Sahasrāyudha. 17

अत्रात्मा उपमेयः ।

त्रिलोपे च समासगा ॥ ४ ॥

त्रयाणां वादिधर्मोपमानानाम् । उदाहरणम्—

तरुणिमनि कृतावलोकना ललितविलासवितीर्णविग्रहा ।
स्मरशरविसराचितान्तरा मृगनयना हरते मुनेर्मनः ॥ १८ ॥

अत्र सप्तम्युपमानेत्यादिना यदा समासलोपौ भवतः तदेदमुदाहरणम् ।

क्रूरस्य आचारस्य अयःशूलतया अध्यवसायात्, 'अयःशूलेनान्विच्छति आयःशूलिकः' इत्यतिशयोक्तिः न तु क्रूराचारोपमेय-तैक्ष्ण्यधर्मवादीनां लोपे त्रिलोपेयमुपमा ।

एवमेकोनविंशतिर्लुप्ताः । पूर्णाभिः सह पञ्चविंशतिः ।

Here himself [Ātmānam] is the object of comparison.

And in the omission of three [the Elliptical Comparison] belongs to a compound. 4 *d*

Of three means of vā etc. of the common property and of the standard of comparison.

The following is an illustration—

The deer-eyed girl, who has cast a glance at *i.e.* just entered youth, who has given up her body to amorous sports and whose mind is filled with a number (*visarah*) of Love's arrows, attracts the mind of the sage. 18

Here when the compound and the omission of the word nayana occur, according to [the rule] 'Saptamyupamāna etc.' then this becomes an example of the omission of three.

Cruel conduct having been ascertained as identical with an iron lance, the word āyaḥśūlikaḥ meaning one who deals with an iron rod i.e. is very cruel in his conduct, is an example of Atiśayokti, but not an example of this Comparison with three omissions, where the three viz. cruel conduct which is the object of comparison, severity which is the common property and vā etc. are omitted.

Thus nineteen are Elliptical Comparisons. With the six Complete, Comparisons altogether number twenty-five.

अनयेनेव राज्यश्रीर्दैन्येनेव मनस्विता ।
मम्लौ साथ विषादेन पद्मिनीव हिमाम्भसा ॥ १९ ॥

इह अभिन्ने साधारणे धर्मे—

ज्योत्स्नेव नयनानन्दः सुरेव मदकारणम् ।
प्रभुतेव समाकृष्टसर्वलोका नितम्बिनी ॥ २० ॥

इह भिन्ने च तस्मिन्—

एकस्यैव बहूपमानोपादाने मालोपमा ।
यथोत्तरमुपमेयस्योपमानत्वे पूर्ववदभिन्नभिन्नधर्मत्वे —

अनवरतकनकवितरणजललवभृतकरतरङ्गितार्थिततेः ।
भणितिरिव मतिर्मतिरिव चेष्टा चेष्टेव कीर्तिरतिविमला ॥ २१ ॥

Like the Glory of the kingdom with injustice, like high-mindedness with poverty, she then withered with dejection, like a lotus-plant with the water of frost. 19

Here the common property being not different *i.e.* the same—

A woman of attractive buttocks is a delight to the eyes like the moon-light, a cause of intoxication like wine and an attraction to all people like sovereignty. 20

And here *i.e.* in the above example, that common property being different—

Garland-Comparison occurs when for one and the same [object of comparison] many standards of comparison are mentioned.

And when an object of comparison in a preceding sentence becomes successively a standard of comparison in a subsequent sentence, the common property being the same and different as before *i.e.* as in Garland-Comparison, Girdle-Comparison occurs as in the following—

Of him in whose hand, filled with particles of water in the ceaseless bestowal of gold, rows of mendicants gather like waves, the mind is like the word, the action is like the mind and the fame is like the action, all extremely spotless. 21

मतिरिव मूर्तिर्मधुरा मूर्तिरिव सभा प्रभावचिता ।
तस्य सभेव जयश्रीः शक्या जेतुं नृपस्य न परेषाम् ॥ २२ ॥

इत्यादिका रशनोपमा च—

न लक्षिता । एवंविधवैचित्र्यसहस्रसंभवात् । उक्तभेदानतिक्रमाच्च ।

(२) अनन्वयः

उपमानोपमेयत्वे एकस्यैवैकवाक्यगे ।

अनन्वयः

उपमानान्तरसंबन्धाभावोऽनन्वयः ।

उदाहरणम्—

न केवलं भाति नितान्तकान्तिर्नितम्बिनी सैव नितम्बिनीव ।
यावद् विलासायुधलास्यवासास्ते तद्विलासा इव तद्विलासाः ॥ २३ ॥

(३) उपमेयोपमा

विपर्यास उपमेयोपमा तयोः ॥ ५ ॥

That king's figure is sweet like the mind, his assembly is endowed with prowess like the figure and his glory of victory is impossible to be conquered by the enemy like the assembly. 22

These two viz. Garland-Comparison and Girdle-Comparison are not defined, because a thousand of such strikingnesses is possible and because they do not exceed the divisions mentioned.

When one and the same thing becomes the standard of comparison and the object of comparison in one sentence, the figure is Self-Comparison. 5 *abc*

Non-connection means absence of connection with any other standard of comparison except itself *i. e.* except the object of comparison.

The following is an illustration.—

Not only does that same attractive girl of exceeding beauty shine like the attractive girl *i. e.* like herself, but also (*yāvat*) those sportive movements of hers, the abodes of the dance of Cupid (*vilāsāyudhaḥ*), shine like her sportive movements. 23

The inversion of those is the figure Reciprocal Comparison. 5 *d*

तयोः उपमानोपमेययोः, परिवृत्तिः अर्थात् वाक्यद्वये, इतरोपमानव्यवच्छेदपरा उपमेयेनोपमा इति उपमेयोपमा ।

उदाहरणम्—

कमलेव मतिर्मतिरिव कमला तनुरिव विभा विभेव तनुः ।
धरणीव धृतिर्धृतिरिव धरणी सततं विभाति बत यस्य ॥ २४ ॥

(४) उत्प्रेक्षा

संभावनमथोत्प्रेक्षा प्रकृतस्य समेन यत् ।

समेन उपमानेन ।

उदाहरणम्—

उन्मेष यो मम न सहते जातिवैरी निशाया-
मिन्दोरिन्दीवरदलदृशा तस्य सौन्दर्यदर्पः ।
नीतः शान्तिं प्रसभमनया वक्त्रकान्त्येति हर्षा-
ल्लग्ना मन्ये ललिततनु ते पादयोः पद्मलक्ष्मीः ॥ २५ ॥

Of those means of the standard of comparison and the object of comparison. Inversion means inter-change, occurring of course in two sentences. Reciprocal Comparison is so called because it is a comparison with an object of comparison, intended to exclude another standard of comparison.

This is an illustration—

Whose intellect always shines like his wealth and wealth like intellect ; splendour like the body and the body like splendour ; courage like the earth and the earth like courage. 24

Poetical Fancy is that which constitutes the probability of the object under description as being identical with a similar object. 6 *ab*

With a similar object means with the standard of comparison.

To illustrate :—

The pride of beauty of that moon, who, a natural enemy [of mine], does not tolerate my blooming at night, has been forcibly extinguished by this girl, whose eyes are like the petals of a blue lotus, with the splendour of her face — thus through joy the Beauty of the day-lotus has, I think, O girl of graceful body, become attached to your feet. 25

लिम्पतीव तमोऽङ्गानि वर्षतीवाञ्जनं नभः ।
असत्पुरुषसेवेव दृष्टिर्विफलतां गता ॥ २६ ॥

इत्यादौ व्यापनादि लेपनादिरूपतया संभावितम् ।

(५) ससंदेहः

ससंदेहस्तु भेदोक्तौ तदनुक्तौ च संशयः ॥ ६ ॥

भेदोक्तौ यथा—

अयं मार्तण्डः किं स खलु तुरगैः सप्तभिरितः
कृशानुः किं सर्वाः प्रसरति दिशो नैष नियतम् ।
कृतान्तः किं साक्षान्महिषवहनोऽसाविति चिरं
समालोक्याजौ त्वां विदधति विकल्पान् प्रतिभटाः ॥ २७ ॥

भेदोक्ताविव्यनेन न केवलमयं निश्चयगर्भो, यावन्निश्चयान्तोऽपि संदेहः स्वीकृतः । यथा —

Darkness as though besmears the limbs. The sky as it were showers collyrium. Like service rendered to a bad man, the eye-sight has attained fruitlessness. 26

In cases like this, pervading and the like are fancied to be identical with (*rūpatayā*) smearing and the like.

But the Doubtful is a doubt, when the difference [between an upameya and an upamāna] is expressed and when it is not expressed. 6 *cd*

When the difference is expressed, the figure Doubtful occurs in the following—

Is this the sun? He, indeed, is accompanied by seven horses. Is this fire? Surely, this does not spread in all directions. Is this Death incarnate? That has a male buffalo as his conveyance—thus hostile warriors entertain doubts for a long time after having seen you in the battle. 27

By this statement 'When the difference in expressed' [occurring in the definition of this figure] not only is this doubt wherein there is determination in the middle, but also the doubt, in which there is determination at the end, is to be accepted as a variety of the figure.

To illustrate :—

इन्दुः किं क्व कलङ्कः सरसिजमेतत् किमम्बु कुत्र गतम् ।
ललितसविलासवचनैर्मुखमिति हरिणाक्षि निश्चितं परतः ॥ २८ ॥

किंतु निश्चयगर्भ इव नात्र निश्चयः प्रतीयमान इति उपेक्षितो भट्टोद्भटेन । तदनुक्तौ यथा —

अस्याः सर्गविधौ प्रजापतिरभूच्चन्द्रो नु कान्तिप्रदः
शृङ्गारैकरसः स्वयं नु मदनो मासो नु पुष्पाकरः ।
वेदाभ्यासजडः कथं नु विषयव्यावृत्तकौतूहलो
निर्मातुं प्रभवेन्मनोहरमिदं रूपं पुराणो मुनिः ॥ २९ ॥

(६) रूपकम्

तद् रूपकमभेदो य उपमानोपमेययोः ।

अतिसाम्यात् अनपह्नुतभेदयोः अभेदः ।

Is this the moon? Where is the spot? Is this a lotus? Where has the water gone? By your charming and sportive words I afterwards determined that it was your face, O deer-eyed lady. 28

But this variety viz. niścayānta sandeha has been neglected by Bhaṭṭodbhaṭa, because the determination is not here suggested as in the doubt where there is determination in the middle.

When that difference is not expressed, the Doubtful occurs in the following—

In the act of the creation of this [lady] was possibly the moon, who grants beauty, the creator? [Or was] possibly Cupid himself, whose one sentiment is love, the creator? [Or was] possibly the month, the mine of flowers, the creator? How possibly would the ancient sage [Nārāyaṇa], who is dull on account of his study of the Vedas and whose interest in objects of senses is lost, be able to create this attractive form? 29

That is Metaphor, which consists in the identification of the standard of comparison and the object of comparison. 7 *ab*

The identification between [the upamāna and the upameya], the difference between which is not concealed, arising from extreme similarity leads to Metaphor.

समस्तवस्तुविषयं श्रौता आरोपिता यदा ॥ ७ ॥

आरोपविषया इव आरोप्यमाणाः यदा शब्दोपात्ताः तदा समस्तानि वस्तूनि विषयोऽस्येति समस्तवस्तुविषयम् । आरोपिता इति बहुवचनमविवक्षितम् ।

यथा —

ज्योत्स्नाभस्मच्छुरणधवला बिभ्रती तारकास्थी-
न्यन्तर्धानव्यसनरसिका रात्रिकापालिकीयम् ।
द्वीपाद् द्वीपं भ्रमति दधती चन्द्रमुद्राकपाले
न्यस्तं सिद्धाञ्जनपरिमलं लाञ्छनस्य च्छलेन ॥ ३० ॥

अत्र अन्तर्धानव्यसनरसिकत्वमारोपितधर्म एवेति पादत्रये रूपकपरिग्र साधकमस्तीति तत्संकराशङ्का न कार्या ।

श्रौता आर्थाश्च ते यस्मिन्नेकदेशविवर्ति तत् ।

Metaphor is Universal or has all entities for its province, when the entities superimposed are expressed. 7 *cd*

When, like the objects of superimposition, the entities, which are superimposed, are mentioned by words, then the Metaphor becomes Universal, because it has all entities for its province. The plural in 'entities superimposed' is not significantly used.

To illustrate :—

This Kāpālikī in the form of the night wanders from continent to continent—[the Kāpālikī] who is white owing to the smearing of the ashes in the form of the moonlight, who bears bones in the form of the stars, who takes delight in the sport (*vyasanam*) of disappearance and who holds in her consecrated skull-vessel in the form of the moon the powder (*parimalaḥ*) of the magic ointment placed therein under the guise of the spot. 30

Here, fondness for the sport of disappearance is just a property of the entity superimposed [viz. the Kāpālikī]; thus there is a favourable circumstance for understanding metaphors in the first three quarters; hence no suspicion of there being in this stanza the commixture of that Metaphor with Simile should be entertained.

That Metaphor, in which those are some expressed and some implied, is Partial or resides in one region. 8 *ab*

केचिदारोप्यमाणाः शब्दोपात्ताः केचिदर्थसामर्थ्यादवसेयाः-इत्येकदेशविवर्तनात् एकदेशविवर्ति । यथा —

जस्स रणन्तेउरए करे कुणन्तस्स मण्डलग्गलअम् ।
रससंमुही वि सहसा परंमुही होइ रिउसेणा ॥ ३१ ॥

[यस्य रणान्तःपुरे करे कुर्वतो मण्डलाग्रलताम् ।
रससंमुख्यपि सहसा पराङ्मुखी भवति रिपुसेना ॥]

अत्र रणस्यान्तःपुरत्वमारोप्यमाणं शब्दोपात्तम्, मण्डलाग्रलतायाः नायिकात्वम्, रिपुसेनायाश्च प्रतिनायिकात्वम्, अर्थसामर्थ्यादवसीयते इति एकदेशे विशेषेण वर्तनादेकदेशविवर्ति ।

साङ्गमेतत्

उक्तद्विभेदं सावयवम् ।

निरङ्गं तु शुद्धम्

Some entities that are superimposed are mentioned in words and some are to be inferred by the force of the sense—thus as the metaphor resides in only one region it is called Ekadeśavivarti. The following is an illustration —

The army of the enemy, though ready to enjoy the sentiment [viz. love or heroism], suddenly turns its face away from him, who was grasping in his hand a creeper-like sword in the harem in the form of the battle-field. 31

Here the character of harem which is being superimposed on the battle-field is stated in words ; but the character of the heroine superimposed on the creeper-like sword and the character of a rival heroine superimposed on the enemy's army are inferred by the power of the sense—thus as the Metaphor specifically resides in one region, it is called Partial.

This Metaphor is called Possessed of Parts or Entire. 8 *c*

This *i. e.* the Metaphor, two varieties of which are mentioned above, is possessed of parts.

But the Metaphor, which is pure *i.e.* which stands alone, not having been mixed with any other, is known as Partless. 8 *cd*

यथा—

कुरङ्गीवाङ्गानि स्तिमितयति गीतध्वनिषु यत्
सखीं कान्तोदन्तं श्रुतमपि पुनः प्रश्नयति यत् ।
अनिद्रं यच्चान्तः स्वपिति तदहो वेद्म्यभिनवां
प्रवृत्तोऽस्याः सेक्तुं हृदि मनसिजः प्रेमलतिकाम् ॥ ३२ ॥

माला तु पूर्ववत् ॥ ८ ॥

मालोपमायामिवैकस्मिन् बहव आरोपिताः ।

यथा—

सौन्दर्यस्य तरङ्गिणी तरुणिमोत्कर्षस्य हर्षोद्गमः
कान्तेः कार्मणकर्म नर्मरहसामुल्लासनावासभूः ।
विद्या वक्रगिरां विधेरनवधिप्राविण्यसाक्षात्क्रिया
बाणाः पञ्चशिलीमुखस्य ललनाचूडामणिः सा प्रिया ॥ ३३ ॥

To illustrate :—

Since like a female deer, she makes motionless her limbs at the notes of music ; since she again asks her friend news about her lover, though it had been heard [before]; and since she lies inside the house without sleep ; therefore, oh, I know that the mind-born [Cupid] has commenced to sprinkle the new plant in the form of love in her heart. 32

But the Garland-Metaphor occurs as before [*i.e.* like the Garland-simile]. 8 *d*

As in a Garland-Simile, [so in a Garland-Metaphor] many entities are superimposed on one. For example—

That beloved is the river of beauty, the rise of the joy of the excellence of youth, the practice of subjugating magic (*Kārmaṇam*) on loveliness, the abode of the flourishing of sportive copulation (*rahaḥ*), the science of crooked words, the visible manifestation of the unlimited skill of the creator, the arrows of the five-arrowed [Cupid] and the crest-jewel of women. 33

नियतारोपणोपायः स्यादारोपः परस्य यः ।
तत् परंपरितं श्लिष्टे वाचके भेदभाजि वा ।। ९ ।।

यथा —

विद्वन्मानसहंस वैरिकमलासंकोचदीप्तद्युते
दुर्गामार्गणनीललोहित समित्स्वीकारवैश्वानर ।
सत्यप्रीतिविधानदक्ष विजयप्राग्भावभीम प्रभो
साम्राज्यं वरवीर वत्सरशतं वैरिञ्चमुच्चैः क्रियाः ।। ३४ ।।

अत्र, मानसमेव मानसम्, कमलायाः संकोच एव कमलानामसंकोचः, दुर्गाणाममार्गणमेव दुर्गायाः मार्गणम्, समितां स्वीकार एव समिधां स्वीकारः, सत्ये प्रीतिरेव सत्यामप्रीतिः, विजयः परपराभव एव विजयोऽर्जुनः,-एवमारोपणनिमित्तो हंसादेरारोपः ।

Consequential Metaphor would be that which consists in the superimposition of another, being the cause of the relevant superimposition, when the expressive word is paronomastic or possessed of distinction.

Here is an example— 9

O swan in the Mānasa lake in the form of the mind of the learned, the sun (*dīptadyutiḥ*) for the blooming (*asaṅkocaḥ*) of lotuses (*kamalam*) in the form of the contraction or destruction (*Saṅkocaḥ*) of the glory (*kamalā*) of enemies, Siva in the search (*mārgaṇam*) of Pārvatī (*Durgā*) in the form of the non-search (*amārgaṇam*) of forts (*durgaḥ*), fire in the acceptance of fuels (*samidh*) in the form of the acceptance of battles (*samit*), Dakṣa in entertaining disaffection (*aprītiḥ*) towards Satī in the form of affection for truth, Bhīma in the precedence-in-birth over Arjuna (*Vijayaḥ*) in the form of the earlier snatching of victory, [O] lord, excellent warrior, gloriously enjoy universal sovereignty for a hundred years of Brahman (*Vairinca*). 34

Here the Mānasa lake in the form of (*eva*) the mind, the non-contraction of lotuses in the form of the contraction of glory, the search of Durgā in the form of the non-search of forts, the acceptance of fuels in the form of the acceptance of battles, disaffection towards Satī in the the form of affection for truth, Vijaya [meaning] Arjuna in the form vijaya [meaning] defeat of enemies—the superimposition of swan and others on the king is caused by these superimpositions.

यद्यपि शब्दार्थालंकारोऽयमित्युक्तम्, वक्ष्यते च, तथापि प्रसिद्ध्यनुरोधादत्रोक्तः । एकदेशविवर्ति हीदमन्यैरभिधीयते ।

भेदभाजि यथा —

आलानं जयकुञ्जरस्य दृषदां सेतुर्विपद्वारिधेः
पूर्वाद्रिः करवालचण्डमहसो लीलोपधानं श्रियः ।
सङ्ग्रामामृतसागरप्रमथनक्रीडाविधौ मन्दरो
राजन् राजति वीरवैरिवनितावैधव्यदस्ते भुजः ॥ ३५ ॥

अत्र जयादेर्भिन्नशब्दवाच्यस्य कुञ्जरत्वाद्यारोपे भुजस्य आलानत्वाद्यारोपो युज्यते ।

अलौकिकमहालोकप्रकाशितजगत्त्रयः ।
स्तूयते देव सद्वंशमुक्तारत्नं न कैर्भवान् ॥ ३६ ॥

Although it has been said before and it will be said again that this viz. Consequential Metaphor based on paronomasia is a figure of both word and sense, yet it has been treated here out of regard for the well-known usage [of ancient rhetoricians, who include it under figures of sense]; for this Consequential Metaphor is by others designated Partial or residing in one region.

When the words expressive of the superimposition, which is the cause, are possessed of distinction *i. e.* are distinctly stated, the following is an illustration :—

O king, your hand, which gives widowhood to the wives of brave enemies, shines — [the hand] which is the tying-post of the elephant in the form of victory, the bridge of stones across the ocean in the form of adversity, the eastern mountain of the sun in the form of the sword, the graceful pillow of [military] glory and the Mandara mountain for indulging in the sport of the churning of the ocean of nectar in the form of battle. 35

Here when the character of the elephant and the like is superimposed on victory and the like, which are expressed by separate words, the superimposition of the character of the tying-post and the like on the hand becomes reasonable.

O lord, by whom are you not praised you who have illumined the three worlds with your great extraordinary lustre and who are the excellent pearl in the good bamboo in the form of the good family? 36

निरवधि च निराश्रयं च यस्य स्थितमनिवर्तितकौतुकप्रपञ्चम् ।
प्रथम इह भवान् स कूर्ममूर्तिर्जयति चतुर्दशलोकवल्लिकन्दः ॥ ३७ ॥

इति च अमालारूपकमपि परंपरितं द्रष्टव्यम् ।

किसलयकरैर्लतानां करकमलैः कामिनां मनो जयति ।
नलिनीनां कमलमुखैर्मुखेन्दुभिर्योषितां मदनः ॥ ३८ ॥

इत्यादि रशनारूपकं न वैचित्र्यवदिति न लक्षितम् ।

(७) अपह्नुतिः

प्रकृतं यन्निषिध्यान्यत् साध्यते सा त्वपह्नुतिः ।

उपमेयम् असत्यं कृत्वोपमानं सत्यतया यत् स्थाप्यते सा तु अपह्नुतिः ।

उदाहरणम्—

अवाप्तः प्रागल्भ्यं परिणतरुचः शैलतनये
कलङ्को नैवायं विलसति शशाङ्कस्य वपुषि ।

You there, who have assumed the form of a tortoise, are first Victorious in this world (*iha*)—you whose position from which manifoldness of admiration has not returned, is limitless and supportless and who are the root of the creeper in the form of the fourteen worlds. 37

—And in these two stanzas Consequential Metaphor, not of the form of garland, should be seen.

Cupid vanquishes the mind of passionate people with the palms in the form of the tender leaves of creepers, with the lotuses in the form of hands [of women], with the faces in the form of the lotuses of lotus-plants and with the moons in the form of the faces of women. 38

Girdle-Metaphor, occurring in stanzas like the above, has not been defined, because it is not possessed of any special strikingness.

But when, having denied the object under description, another is established in its place, that is Concealment. 10 *ab*

But when, having made the object of comparison false, the standard of comparison is established in its place as true, that is Concealment. To illustrate :—

O daughter of the mountain, this is certainly (*eva*) not the spot, which, having attained prominence, is shining on the body of the moon, whose splendour is fully developed. I think this is the beautiful

अमुष्येयं मन्ये विगलदमृतस्यन्दशिशिरे
रतिश्रान्ता शेते रजनिरमणी गाढमुरसि ॥ ३९ ॥

इत्थं वा —

बत सखि कियदेतत् पश्य वैरं स्मरस्य
प्रियविरहकृशेऽस्मिन् रागिलोके तथा हि ।
उपवनसहकारोद्भासिभृङ्गच्छलेन
प्रतिविशिखमनेनोट्टङ्कितं कालकूटम् ॥ ४० ॥

अत्र हि न सभृङ्गाणि सहकाराणि, अपि तु सकालकूटाः शराः, इति प्रतीतिः । एवं वा —

अमुष्मिँल्लावण्यामृतसरसि नूनं मृगदृशः
स्मरः शर्वप्लुष्टः पृथुजघनभागे निपतितः ।
यदङ्गाङ्गाराणां प्रशमपिशुना नाभिकुहरे
शिखा धूमस्येयं परिणमति रोमावलिवपुः ॥ ४१ ॥

अत्र न रोमावलिः, धूमशिखेयमिति प्रतिपत्तिः । एवमियं भङ्ग्यन्तरैरप्यूह्या ।

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lady in the form of the night, who, being fatigued with enjoyment, is sleeping soundly on his chest, cool owing to the flow of trickling nectar. 39

Or the figure may be illustrated thus—

Alas, friend, see how much is this enmity of Cupid towards people in love, who have grown emaciated owing to separation from their lovers. Under the guise of the bees shining on the mango-blossoms in the garden, he has displayed the deadly poison on every arrow. 40

For, here, these are not mango-blossoms with bees thereon, but arrows with deadly poison—this is the apprehension.

Or thus

Verily, Cupid, scorched by Śiva, fell in this lake of nectar in the form of loveliness situated on the expansive hip-region of this deer-eyed lady ; since this tuft of smoke, suggestive of the extinction of the embers in the form of his limbs, becomes changed in the form of a line of hair going into the cave of her navel. 41

Here the apprehension is that this is not a line of hair, but a tuft of smoke. Thus, this should be inferred by other methods as well.

(८) श्लेषः

श्लेषः स वाक्ये एकस्मिन् यत्रानेकार्थता भवेत् ॥ १० ॥

एकार्थप्रतिपादकानामेव शब्दानां यत्रानेकोऽर्थः स श्लेषः ।

उदाहरणम्—

उदयमयते दिङ्मालिन्यं निराकुरुतेतरां
नयति निधनं निद्रामुद्रां प्रवर्तयति क्रियाः ।
रचयतितरां स्वैराचारप्रवर्तनकर्तनं
बत बत लसत्तेजःपुञ्जो विभाति विभाकरः ॥ ४२ ॥

अत्राभिधाया अनियन्त्रणात् द्वावप्यर्कभूपौ वाच्यौ ।

(९) समासोक्तिः

परोक्तिर्भेदकैः श्लिष्टैः समासोक्तिः

प्रकृतार्थप्रतिपादकवाक्येन श्लिष्टविशेषणमाहात्म्यात्, न तु विशेष्यस्य सामर्थ्यादपि, यत् अप्रकृतस्याभिधानम्, सा समासेन संक्षेपेणार्थद्वयकथनात् समासोक्तिः । उदाहरणम्––

That is Paronomasia. where words convey more than one sense in one sentence. 10 *cd*

Where words, which primarily convey one sense only, have more than one sense, that is Paronomasia. The following is an illustration--

The mine of brilliance [*i.e.* the sun and a very brilliant king], whose mass of lustre is shining, attains rise, completely removes the darkness of the quarters, puts an end to the seal of sleep, stimulates actions, completely effects the cutting of the stimulus to wanton conduct and, how joyful, shines pre-eminently. 42

Here on account of the expressive power of words not having been restricted, even both the sun and the king are expressed.

The Speech of Brevity is the statement of another by means of paronomastic adjectives. 11 *ab*

When a sentence, which conveys a relevant matter, also suggests [lit. expresses] an irrelevant matter through the prowess of paronomastic adjectives, but not through the power of the substantive also, that is the Speech of Brevity, so called because of its conveying two senses in brief. The following is an illustration—

लहिऊण तुज्झ बाहुप्फंसं जीए स को वि उल्लासो ।
जअलच्छी तुह विरहे ण हूज्जला दुव्वला णं सा ॥ ४३ ॥

[लब्ध्वा तव बाहुस्पर्शं यस्याः स कोप्युल्लासः ।
जयलक्ष्मीस्तव विरहे न खलूज्ज्वला दुर्बला ननु सा ॥]

अत्र जयलक्ष्मीशब्दस्य केवलं कान्तावाचकत्वं नास्ति ।

(१०) निदर्शना

निदर्शना ॥

अभवन् वस्तुसंबन्ध उपमापरिकल्पकः ॥ ११ ॥

निदर्शनं दृष्टान्तकरणम् ।

उदाहरणम्—

क्व सूर्यप्रभवो वंशः क्व चाल्पविषया मतिः ।
तितीर्षुर्दुस्तरं मोहादुडुपेनास्मि सागरम् । ॥ ४४ ॥

अत्र, उडुपेन सागरतरणमिव मन्मत्या सूर्यवंशवर्णनमित्युपमायां पर्यवस्यति ।

यथा वा—

That Glory of victory, who felt that indescribable joy after having obtained the touch of your arm is certainly not brilliant in your separation, but has, indeed, grown weak. 43

Here only the word jayalakṣmi does not express the beloved.

Illustration is an impossible connection between things, which leads to similitude. 11 *cd*

Illustration means the citing of an instance. To illustrate :—

Where is the race arising from the sun and where my intellect covering a small province? Through infatuation I have become desirous of crossing the ocean, difficult to be crossed, by means of a raft. 44

Here, the stanza ultimately results in this comparison : Description of the race of the sun with my intellect is like crossing the ocean with a boat.

Or as in the following—

उदयति विततोर्ध्वरश्मिरज्जावहिमरुचौ हिमधाम्नि याति चास्तम्
वहति गिरिरयं विलम्बिघण्टाद्वयपरिवारितवारणेन्द्रलीलाम् ॥ ४५ ॥

अत्र, कथमन्यस्य लीलामन्यो वहतीति तत्सदृशीमित्युपमायां पर्यवसानम् ।

दोर्भ्यां तितीर्षति तरङ्गवतीभुजंग-
मादातुमिच्छति करे हरिणाङ्कबिम्बम् ।
मेरुं लिलङ्घयिषति ध्रुवमेष देव
यस्ते गुणान् गदितुमुद्यममादधाति ॥ ४६ ॥

इत्यादौ मालारूपाप्येषा द्रष्टव्या ।

स्वस्वहेत्वन्वयस्योक्तिः क्रिययैव च सापरा ।

क्रिययैव स्वस्वरूप-स्वकारणयोः संबन्धो यदवगम्यते, सा अपरा निदर्शना ।
यथा—

When [the sun] of hot light, who has spread his cord-like rays upwards, is rising and when [the moon,] the abode of coolness is setting, this mountain assumes the grace of a lordly elephant, surrounded by two bells dangling on his sides. 45

Here, how can one assume the grace of another?—hence the grace which the one viz. the mountain, assumes must be similar to that of the lordly elephant—thus the stanza ultimately ends in comparison.

O lord, this man, who puts forth an effort to proclaim your virtues, desires to cross the lover of rivers *i.e.* the ocean with his arms, wishes to grasp the orb of the moon in his hand and certainly wishes to cross the mountain Meru. 46

In stanzas of this kind this figure should be seen to be of the form of a Garland.

And that is another Illustration, which consists in the statement of the connection between itself and its cause by means of the action alone. 12 *ab*

When by means of the action alone the connection between its own nature and its own cause is understood, that is another Illustration. As in the following—

उन्नतं पदमवाप्य यो लघुर्हेलयैव स पतेदिति ब्रुवन् ।
शैलशेखरगतो दृषत्कणश्चारुमारुतधुतः पतत्यधः ॥ ४७ ॥

अत्र पातक्रियया पतनस्य, लाघवे सति उन्नतपदप्राप्तिरूपस्य च, संबन्धः ख्याप्यते ।

(११) अप्रस्तुतप्रशंसा

अप्रस्तुतप्रशंसा या सा सैव प्रस्तुताश्रया ॥ १२ ॥

अप्राकरणिकस्याभिधानेन प्राकरणिकस्याक्षेपोऽप्रस्तुतप्रशंसा ।

कार्ये निमित्ते सामान्ये विशेषे प्रस्तुते सति ।
तदन्यस्य वचस्तुल्ये तुल्यस्येति च पञ्चधा ॥ १३ ॥

तदन्यस्य कारणादेः ।

क्रमेणोदाहरणानि —

Having attained an elevated position he, who is worthless, would fall very easily—thus proclaiming, a particle of stone, which had gone on the peak of a mountain, but which was swept away by a gentle breeze, falls down. 47

Here by the action of falling, the connection [of the form of effect and cause existing] between falling which is an effect and [the cause] having the form of the attainment of an exalted position by [by an entity] inspite of its smallness or insignificance is made known.

Indirect Description is that which consists in the description of the irrelevant, based on *i.e.* leading to the matter in hand. 12 cd

The suggestion of the relevant by the statement of the irrelevant is Irrelevant Dsecription.

And when an effect, a cause, a general statement or a particular statement is relevant [there is] the description of something which is other than that and when a similar is relevant, there is the description of an irrelevant similar—thus the figure is five-fold. 13

Of other than that means of a cause and the like. The following are illustrations in order—

याताः किं न मिलन्ति सुन्दरि पुनश्चिन्ता त्वया मत्कृते
नो कार्या नितरां कृशासि कथयत्येवं सबाष्पे मयि ।
लज्जामन्थरतारकेण निपतत्पीताश्रुणा चक्षुषा
दृष्ट्वा मां हसितेन भाविमरणोत्साहस्तया सूचितः ॥ ४८ ॥

अत्र [1]प्रस्थानात् निवृत्तोऽसि किमिति कार्ये पृष्टे कारणमभिहितम्

राजन् राजसुता न पाठयति मां देव्योऽपि तूष्णीं स्थिताः
कुब्जे भोजय मां कुमारसचिवैर्नाद्यापि किं भुज्यते ।
इत्थं नाथ शुकस्तवारिभवने मुक्तोऽध्वगैः पञ्जरा-
च्चित्रस्थानवलोक्य शून्यवलभावेकैकमाभाषते ॥ ४९ ॥

अत्र प्रस्थानोद्यतं भवन्तं ज्ञात्वा सहसैव त्वदरयः पलाय्य गताः – इति कारणे प्रस्तुते कार्यमुक्तम् ।

एतत् तस्य मुखात् कियत् कमलिनीपत्रे कणं वारिणो
यन्मुक्तामणिरित्यमंस्त स जडः शृण्वन्यदस्मादपि ।

O Beautiful lady, do not people, who have gone on journeys meet again? Anxiety for my sake should not be entertained by you. You are exceedingly slender — while thus I was saying with tears, enthusiasm for impending death was suggested by her with a laugh, after having seen me with an eye, whose pupil was languid through bashfulness and which checked the tears as they were falling. 48

Here, have you stopped from going?—thus the effect being asked, the cause thereof is stated in the stanza.

O king, the princess does not teach me; even the queens sit silent. O hump-backed woman, feed me; why are the princess and the ministers not taking their meal yet?—thus, O lord, the parrot, let loose from the cage in the palace of your enemy by the passers-by, speaks to each one seeing them painted in portraits on the deserted terrace. 49

Here, having learnt that you were ready for march, your enemies all at once went running — thus the cause being relevant, the effect is stated.

How much is this from his mouth that that fool considered a drop of water on the leaf of a lotus-plant as an excellent pearl? Hear another thing more wonderful than even this. When that drop dis-

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१ 'प्रस्थानात् किमिति निवृत्तोऽसीति' इति सर्वेषु मुद्रितपुस्तकेषु पाठः ।

अङ्गुल्यग्रलघुक्रियाप्रविलयिन्यादीयमाने शनैः
कुत्रोड्डीय गतो ममेत्यनुदिनं निद्राति नान्तःशुचा ॥ ५० ॥

अत्र अस्थाने जडानां ममत्वसंभावना भवतीति सामान्ये प्रस्तुते विशेषः कथितः ।

सुहृद्वधूबाष्पजलप्रमार्जनं
करोति वैरप्रतियातनेन यः ।
स एव पूज्यः स पुमान् स नीतिमान्
सुजीवितं तस्य स भाजनं श्रियः ॥ ५१ ॥

अत्र कृष्णं निहत्य नरकासुरवधूनां यदि दुःखं प्रशमयसि, तत् त्वमेव श्लाघ्यः— इति विशेषे प्रकृते सामान्यमभिहितम् ।

तुल्ये प्रस्तुते तुल्याभिधाने त्रयः प्रकाराः— श्लेषः, समासोक्तिः, सादृश्यमात्रं वा, तुल्यात् तुल्यस्य ह्याक्षेपे हेतुः । क्रमेणोदाहरणम्—

पुंस्त्वादपि प्रविचलेद् यदि यद्यधोऽपि
यायाद् यदि प्रणयने न महानपि स्यात् ।

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appeared at the slight movement of the tips of his fingers, while it was being slowly taken up, that fool gets no sleep day after day through inward grief, thinking 'Where has my excellent pearl gone flying ?' 50

Here, fools entertain attachment towards an improper object—this general proposition being relevant, a particular propostion is mentioned.

Who effects the washing away of the water of tears of the wives of friends by the retaliation (*pratiyātanam*) of enmity, he alone is praiseworthy, he a man, he a politician, his is an excellent life, he is the abode of glory. 51

Here the particular proposition viz. 'If, having killed Kṛṣṇa, you would extinguish the grief of the wives of the demon Naraka, then you alone would be praiseworthy' being relevant a general one is stated.

There are three varieties when, a similar being relevant, another similar but irrelevant is expressed—for, paronomasia, the speech of brevity or mere resemblance [becomes] the cause of the suggestion of a similar from a similar. Here are illustrations in order—

If he would lose, even manhood, if he would even go down, if he would become even low in supplication, even then he would save the

अभ्युद्धरेत् तदपि विश्वमितीदृशीयं
केनापि दिक् प्रकटिता पुरुषोत्तमेन ॥ ५२ ॥

येनास्यभ्युदितेन चन्द्र गमितः क्लान्तिं रवौ तत्र ते
युज्येत प्रतिकर्तुमेव न पुनस्तस्यैव पादग्रहः ।
क्षीणेनैतदनुष्ठितं यदि ततः किं लज्जसे नो मना-
गस्त्वेवं जडधामता तु भवतो यद् व्योम्नि विस्फूर्जसे ॥ ५३ ॥

आदाय वारि परितः सरितां मुखेभ्यः
किं तावदर्जितमनेन दुर्णवेन ।
क्षारीकृतं च वडवादहने हुतं च
पातालकुक्षिकुहरे विनिवेशितं च ॥ ५४ ॥

इयं च क्वचिद् वाच्ये प्रतीयमानार्थानध्यारोपेणापि भवति । यथा—

अब्धेरम्भःस्थगितभुवनाभोगपातालकुक्षेः
पोतोपाया इह हि बहवो लङ्घनेऽपि क्षमन्ते ।

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universe—thus a direction of this kind is here revealed by some indescribable Puruṣottama. 52

O Moon, it would be proper for you only to retaliate against that sun by whom, as he rose, you were made to attain paleness, but not again to hold just *his* rays [also punningly, feet]. If this was done by you, because you were exhausted, then why do you not feel a little ashamed? Let it be so. But this is due to your being the abode of coolness [also, punningly, stupidity] that you shine refulgently in the sky. 53

What possibly (*tāvat*) has been gained by this wicked ocean after receiving water from the mouths of rivers all round (*paritaḥ*). It has been turned saline and has been sacrified in the sub-marine fire and has been deposited in the cavern of the belly (*kukṣiḥ*) of the nether world. 54

And this variety somewhere occurs even without the superimposition of the suggested object upon the expressed. As in the following—

Many sea-traders (*potopāyaḥ*) here are, indeed, able even to cross the ocean, which has concealed *i.e.* filled the expanse of the earth and the belly of the nether world with water. Oh, if through chance this ocean were somehow to become empty, then, who possibly would

आहो रिक्तः कथमपि भवेदेष दैवात् तदानीं
को नाम स्यादवटकुहरालोकनेऽप्यस्य कल्पः ॥ ५५ ॥

क्वचिदध्यारोपेणैव । यथा —

कस्त्वं भोः कथयामि दैवहतकं मां विद्धि शाखोटकं
वैराग्यादिव वक्षि साधु विदितं कस्मादिदं कथ्यते ।
वामेनात्र वटस्तमध्वगजनः सर्वात्मना सेवते
न च्छायापि परोपकारकरणे मार्गस्थितस्यापि मे ॥ ५६ ॥

क्वचिदंशेष्वध्यारोपेण । यथा —

सोऽपूर्वो रसनाविपर्ययविधिस्तत् कर्णयोश्चापलं
दृष्टिः सा मदविस्मृतस्वपरदिक् किं भूयसोक्तेन वा ।
सर्वं विस्मृतवानसि भ्रमर हे यद् वारणोऽद्याप्यसा-
वन्तःशून्यकरो निषेव्यत इति भ्रातः क एष ग्रहः ॥ ५७ ॥

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be able even to look at the hollow (*kuharam*) of the pit (*avaṭaḥ*) of this? 55

Somewhere it occurs only with such superimposition. As in the following—

'Oh, who are you?' 'Yes, I shall tell you. Know me to be a haunted tree, killed by fortune. 'As though in dejection you speak.' 'Correctly have you known.' 'Whence this dejection?' 'I'll tell you. To the left [also punningly, characterized by evil conduct] is a Vata tree here. Him the travelling people resort to with all their soul. Not even the shade of me, though situated on the road [also punningly, though following the path of virtue], is useful for conferring obligation on others. 56

Somewhere it occurs with such superimposition in parts. As in the following—

That extraordinary process of the turning of the tongue [also punningly, inconsistency of speech], that insteadiness [also, lightness] of the ears, that sight, which has forgotten its own and others' direction through ichor [also, pride],—or what is the use of saying much. O bee, you have forgotten all, since this elephant [also, this master who turns devoted servants away], whose trunk is hollow inside [also, whose hand is empty], is being resorted to [also, served] [by you] even now. Thus, brother, what obstinacy is this? 57

अत्र रसनाविपर्यासः शून्यकरत्वं च भ्रमरस्य असेवने न हेतुः, कर्णचापलं तु हेतुः, मदः प्रत्युत सेवने निमित्तम् ।

(१२) अतिशयोक्तिः

निगीर्याध्यवसानं तु प्रकृतस्य परेण यत् ।
प्रस्तुतस्य यदन्यत्वं यद्यर्थोक्तौ च कल्पनम् ॥ १४ ॥
कार्यकारणयोर्यश्च पौर्वापर्यविपर्ययः ।
विज्ञेयातिशयोक्तिः सा

उपमानेनान्तर्निगीर्णस्योपमेयस्य यदध्यवसानं सैका । यथा—

कमलमनम्भसि कमले च कुवलये तानि कनकलतिकायाम् ।
सा च सुकुमारसुभगेत्युत्पातपरम्परा केयम् ॥ ५८ ॥

अत्र मुखादि कमलादिरूपतयाध्यवसितम् ।

यच्च तदेवान्यत्वेनाध्यवसीयते, सा अपरा । यथा—

Here, the turning of the tongue and the quality of having a hollow trunk are no reason why the bee should not resort to the elephant; but the unsteadiness of the ears is such a cause; ichor on the contrary is a cause for resorting to the elephant.

That should be known as Hyperbole, when an object under description [*i.e.* an upameya] is, indeed (*tu*), ascertained [as being identical with another on account of its] having been completely swallowed by that another [*i.e.* an upamāna]; when an object under description is stated to be other than ordinary; and when there is supposition, the sense of the conditional particle 'if' being stated; and when there is an inversion of the sequence of effect and cause. 14, 15 *abc*

When an object of Comparison, which is completely swallowed in by the standard of comparison, is ascertained as being identical with that standard, that is one kind of Hyperbole. As in the following—

A lotus, but not in water, and on that lotus two blue lotuses; all those lotuses on a creeper of gold; and that creeper of gold, delicate and lovely;—thus what a series of calamities is this! 58

Here face and others are ascertained as being of the form of, *i. e.* as being identical with, lotus and the others.

And when an object itself is determined to be another, that is another kind of Hyperbole. As in the following—

अण्णं लडहत्तणअं अण्णा विअ का वि वत्तणच्छाआ ।
सामा सामण्णपआवइणो रेह च्चिअ ण होई ॥ ५९ ॥
[अन्यत् सौकुमार्यमन्यैव च कापि वर्तनच्छाया ।
श्यामा सामान्यप्रजापतेः रेखैव च न भवति ॥]

यद्यर्थस्य यदिशब्देन चेच्छब्देन वा उक्तौ यत् कल्पनम्, अर्थात् असंभविनोऽर्थस्य, सा तृतीया । यथा

राकायामकलङ्कं चेदमृतांशोर्भवेद् वपुः ।
तस्या मुखं तदा साम्यपराभवमवाप्नुयात् ॥ ६० ॥

कारणस्य शीघ्रकारितां वक्तुं कार्यस्य पूर्वमुक्तौ चतुर्थी । यथा—

हृदयमधिष्ठितमादौ मालत्याः कुसुमचापबाणेन ।
चरमं रमणीवल्लभ लोचनविषयं त्वया भजता ॥ ६१ ॥

(१३) प्रतिवस्तूपमा

प्रतिवस्तूपमा तु सा ॥ १५ ॥

Other than ordinary is her delicacy, and other certainly the indescribable (*kāpi*) splendour of her body ; and the lovely lady is not at all the creation of the ordinary creator.

When there is a supposition, of course of an impossible thing, accompanied by the expression of the sense of 'if' by the word 'if' or by the word 'provided', that is the third variety of Hyperbole. As in the following—

If the body of the moon were to be spotless on the full-moon night (*rākā*), then her face would suffer the defeat of resemblance. 60

When in order to express the speedy capacity of the cause to produce the effect, the effect is declared as having come into existence before the cause, that is the fourth variety of Hyperbole. As in the following—

The heart of Mālatī was first occupied by Cupid and afterwards, O favourite of lovely women, by you, who came within the range of her eyes. 61

That is Parallel, where one common property stands twice in two sentences. 15*d* 16*ab*

सामान्यस्य द्विरेकस्य यत्र वाक्यद्वये स्थितिः ।

साधारणो धर्मः उपमेयवाक्ये उपमानवाक्ये च, कथितपदत्वस्य दुष्टतयाभिहितत्वात्, शब्दभेदेन यत् उपादीयते, सा वस्तुनो वाक्यार्थस्योपमानत्वात् प्रतिवस्तूपमा । यथा—

देवीभावं गमिता परिवारपदं कथं भजत्वेषा ।
न खलु परिभोगयोग्यं दैवतरूपाङ्कितं रत्नम् ॥ ६२ ॥

यदि दहत्यनलोऽत्र किमद्भुतं यदि च गौरवमद्रिषु किं ततः ।
लवणमम्बु सदैव महोदधेः प्रकृतिरेव सतामविषादिता ॥ ६३ ॥

इत्यादिका मालाप्रतिवस्तूपमा द्रष्टव्या । एवमन्यत्राप्यनुसर्तव्यम् ।

(१४) दृष्टान्तः

दृष्टान्तः पुनरेतेषां सर्वेषां प्रतिबिम्बनम् ॥ १६ ॥

एतेषां साधारणधर्मादीनाम् दृष्टोऽन्तः निश्चयो यत्र स दृष्टान्तः । यथा—

When the common property is mentioned, in the sentence expressive of the standard of comparison, by means of two different words, because a repeated word is declared to constitute a fault, that is Parallel, because here a thing viz. the sense of a sentence assumes the character of a standard of comparison. As in the following—

How should this lady, who had been made to attain the position of a queen, occupy the place of an attendant? A jewel, marked with the image of a deity, is, indeed, not fit for enjoyment or wearing. 62

If fire burns, what is wonderful here? And if there is heaviness in mountains, what then? The water of the great ocean is always and ever (*eva*) saline. Absence of disconsolateness is the very nature of the good. 63

In this and the like, Garland Parallel should be seen. Thus, elsewhere also the Garland—form of a figure should be understood as being possible.

Exemplification again is the effective representation of all these. 16 *cd*

Of these means of the common property and others. Where end *i. e.* ascertainment of the matter in hand is seen—that is Exemplification. As in the following—

त्वयि दृष्ट एव तस्या निर्वाति मनो मनोभवज्वलितम् ।
आलोके हि हिमांशोर्विकसति कुसुमं कुमुद्वत्याः ॥ ६४ ॥

एष साधर्म्येण । वैधर्म्येण तु यथा—

तवाहवे साहसकर्मशर्मणः करं कृपाणान्तिकमानिनीषतः
भटाः परेषां विशरारुतामगुर्दधत्यवाते स्थिरतां हि पांसवः ॥ ६५ ॥

(१५) दीपकम्

सकृद् वृत्तिस्तु धर्मस्य प्रकृताप्रकृतात्मनाम् ।
सैव क्रियासु बह्वीषु कारकस्येति दीपकम् ॥ १७ ॥

प्राकरणिकाप्राकरणिकानाम् उपमानोपमेयानाम् धर्मः क्रियादिः, एकवारमेव यत् उपादीयते, तत् एकस्थस्यैव समस्तवाक्यदीपनात् दीपकम् । यथा–

किवणाणँ धणं णाआणँ फणमणी केशराइँ सीहाणं ।
कुलवालिआणँ त्थणआ कुत्तो छिप्पन्ति अमुआणम् ॥ ६६ ॥

As soon as you are seen, her mind, set ablaze by love, becomes cool. For, at the appearance of the moon the flower of the lotus-plant blooms. 64

This arises owing to similarity. But owing to dissimilarity Exemplification occurs as in the following—

The warriors of enemies began to run away, as you, who find pleasure in adventurous deeds, desired to bring your hand near the sword. For, particles of dust attain firmness in the absence of wind. 65

But the occurrence once of the common property of the relevant and irrelevant objects and the same [*i.e.* occurrence once] of a case-noun in connection with many actions—thus arises Illuminator. 17

When the common property, such as action, of the relevant and irrelevant objects *i.e.* of course of the standards of comparison and objects of comparison is mentioned only once, that is Illuminator, because remaining only in one sentence, it illumines all sentences. As in the following—

The wealth of misers, the jewel in the hoods of serpents, the manes of lions, the breasts of girls of noble families—how can all these be touched as long as they are not dead? 66

[कृपणानां धनं नागानां फणमणिः केसराः सिंहानाम् ।
कुलबालिकानां स्तनाः कुतः स्पृश्यन्तेऽमृतानाम् ॥]

कारकस्य च बह्वीषु क्रियासु सकृद् वृत्तिर्दीपकम् । यथा—

स्विद्यति कूणति वेल्लति विचलति निमिषति विलोकयति तिर्यक्
अन्तर्नन्दति चुम्बितुमिच्छति नवपरिणया वधूः शयने ॥ ६७ ॥

(१६) मालादीपकम्

मालादीपकमाद्यं चेद् यथोत्तरगुणावहम् ।

पूर्वेण पूर्वेण वस्तुना उत्तरमुत्तरं चेदुपाक्रियते, तत् मालादीपकम्

यथा—

संग्रामाङ्गणमागतेन भवता चापे समारोपिते
देवाकर्णय येन येन सहसा यद् यत् समासादितम् ।
कोदण्डेन शराः शरैररिशिरस्तेनापि भूमण्डलं
तेन त्वं भवता च कीर्तिरतुला कीर्त्या च लोकत्रयम् ॥ ६८ ॥

And the occurrence once of a case-noun in connection with many actions is another Illuminator. For example—

A newly-married bride in her bed perspires, shrinks [from embrace], trembles, turns aside, shuts her eyes, looks obliquely, feels delighted at heart and wishes to kiss. 67

If each preceding object creates quality *i.e.* charm in each succeeding one, that is Serial Illuminator. 18 *ab*

When by each preceding object each succeeding one is helped *i.e.* made to appear more prominent, that is Serial Illuminator. For example—

When by you, who had arrived on the battle-field, the bow was strung, listen, O lord, what various things were immediately attained by what others : arrows were attained by the bow, the head of the enemy by the arrows, the circle of the earth by that head also, you by that circle of the earth, and unparalleled fame by you and the three worlds by fame. 68

(१७) तुल्ययोगिता

नियतानां सकृद् धर्मः सा पुनस्तुल्ययोगिता ॥ १८ ॥

नियतानां प्राकरणिकानामेव अप्राकरणिकानामेव वा । क्रमेणोदाहरणम्—

पाण्डु क्षामं वदनं हृदयं सरसं तवालसं च वपुः ।
आवेदयति नितान्तं क्षेत्रियरोगं सखि हृदन्तः ॥ ६९ ॥

कुमुदकमलनीलनीरजालिर्ललितविलासजुषोर्दृशोः पुरः का ।
अमृतममृतरश्मिरम्बुजन्म प्रतिहतमेकपदे तवाननस्य ॥ ७० ॥

(१८) व्यतिरेकः

उपमानाद् यदन्यस्य व्यतिरेकः स एव सः ।

अन्यस्योपमेयस्य, व्यतिरेक आधिक्यम् ।

क्षीणः क्षीणोऽपि शशी भूयो भूयोऽभिवर्धते नित्यम् ।
विरम प्रसीद सुन्दरि यौवनमनिवर्ति यातं तु ॥ ७१ ॥

When again the common property of definite objects, [whether all relevant or all irrelevant], is mentioned once, that is Equal Paring. 18 *cd*

Of definite objects means of objects which are only relevant or of those that are only irrelevant. The following are illustrations in order—

Pale emaciated face, heart possessed of the sentiment of love and your languid body—all this definitely proclaims, O friend, an incurable disease in the heart.

What is a row of white lotuses, red lotuses and blue lotuses before your eyes, indulging in graceful sports? The nectar, the moon and the lotus are all struck back at one step in front of your face. 70

When there is the excellence of the other [*i.e.* the object of comparison] over the standard of comparison, that itself is the figure Excellence. 19 *ab*

Of the other means of the object of comparison ; excellence means pre-eminence.

The moon, though waning again and again always waxes again and again. Desist from pride, be pleased, O beautiful lady, for (*tu*) youth, when gone, returns not again. 71

इत्यादावुपमानस्योपमेयादाधिक्यमिति यत् केनचिदुक्तम् । तदयुक्तम् । अत्र यौवनगतास्थैर्याधिक्यं हि विवक्षितम् ।

हेत्वोरुक्तावनुक्तीनां त्रये साम्ये निवेदिते ॥ १९ ॥
शब्दार्थाभ्यामथाक्षिप्ते श्लेषे तद्वत् त्रिरष्ट तत् ।

व्यतिरेकस्य हेतुः उपमेयगतमुत्कर्षनिमित्तम्, उपमानगतमपकर्षकारणम् । तयोर्द्वयोरुक्तिः । एकतरस्य द्वयोर्वा अनुक्तिरित्यनुक्तित्रयम् । एतद्भेदचतुष्टयमुपमानोपमेयभावे शब्देन प्रतिपादिते । आर्थेन च क्रमेणोक्ताश्चत्वार एव भेदाः । आक्षिप्ते चौपम्ये तावन्त एव । एवं द्वादश । एते श्लेषेऽपि भवन्तीति चतुर्विंशतिर्भेदाः ।

क्रमेणोदाहरणम्—

Somebody has said that in a stanza like this, there is the superiority of the standard of comparison over the object of comparison. That is improper. For, here the superiority of the instability of youth is intended to be conveyed.

When the two causes [of the superiority of the upameya over the upamāna] are mentioned, in the three cases of the non-mention [of these two causes], when the resemblance is conveyed directly by word and indirectly by sense, then when it is implied; like that in paronomasia; therefore three times eight are the varieties of Excellence. 19, 20 *ab*

The ground of the excellence [of the upameya over the upamāna is] the point of excellence found in the object of comparison, or the point of inferiority found in the standard of comparison. The mention of these two forms one variety of Vyatireka. The non-mention of either of them or of both—thus [occur] the three non-mentions [giving rise to three more varieties]. These four varieties occur when the relation of the standard of comparison with the object of comparison is directly conveyed by means of a word like iva. And when it is conveyed in an implied manner only four varieties, mentioned above occur. And when the resemblance is suggested, exactly so many varieties occur. Thus there are twelve varities. These occur in paronomasia also—thus are twenty-four varieties.

The following are illustrations in order—

असिमात्रसहायस्य प्रभूतारिपराभवे ।
अन्यतुच्छजनस्येव न स्मयोऽस्य महाधृतेः ॥ ७२ ॥

अत्रैव तुच्छेति महाधृतेरित्यनयोः पर्यायेण युगपद्वानुपादानेऽन्यत् भेदत्रयम् । एवमन्येष्वपि द्रष्टव्यम् । अत्र इवशब्दस्य सद्भावाच्छाब्दमौपम्यम् ।

असिमात्रसहायोऽपि प्रभूतारिपराभवे ।
नैवान्यतुच्छजनवत् सगर्वोऽयं महाधृतिः ॥ ७३ ॥

अत्र तुल्यार्थे वतिरित्यार्थमौपम्यम् ।

इयं सुनयना दासीकृततामरसश्रिया ।
आननेनाकलङ्केन जयतीन्दुं कलङ्किनम् ॥ ७४ ॥

अत्रेवादि-तुल्यादि-पदविरह आक्षिप्तैवोपमा ।

जितेन्द्रियतया सम्यग्विद्यावृद्धनिषेविणः ।
अतिगाढगुणस्यास्य नाब्जवद् भङ्गुरा गुणाः ॥ ७५ ॥

This [king] of great courage, who possesses only the sword as a companion, entertains no pride, like other mean people, when he defeats many enemies. 72

Here only if the words 'mean' and 'of great courage' are in succession or simultaneously not used, three additional varieties occur. Thus three additional varieties should be seen in other examples also. Here owing to the presence of the word iva, the similarity is directly expressed by word.

This [king] of great courage, though possessing only the sword as a companion, never becomes possessed of pride similar to other mean people, when he defeats many enemies. 73

Here the affix vat is used in the sense of similar—hence the similarity is indirectly conveyed by sense.

This [lady] of lovely eyes conquers the spotted moon with her spotless face, which has enslaved the splendour of a lotus. 74

Here owing to the absence of words like iva and like tulya, the similitude is only suggested.

The virtues of this [king], who serves well those that are eminent in learning owing to his having conquered his senses and whose virtues are extremely deep-rooted, are not fragile like the fibres of a lotus. 75

अत्रेवार्थे वतिः, गुणशब्दः श्लिष्टः, शाब्दमौपम्यम् ।

अखण्डमण्डलः श्रीमान् पश्यैष पृथिवीपतिः ।
न निशाकरवज्जातु कलावैकल्यमागतः ॥ ७६ ॥

अत्र तुल्यार्थे वतिः, कलाशब्दः श्लिष्टः, आर्थमौपम्यम् ।

मालाप्रतिवस्तूपमावत् मालाव्यतिरेकोऽपि संभवति । तस्यापि भेदा एवमूह्याः । दिङ्मात्रं चोदाह्रियते । यथा —

हरवन्न विषमदृष्टिर्हरिवन्न विभो विधूतविततवृषः ।
रविवन्न चातिदुःसहकरतापितभूः कदाचिदसि ॥ ७७ ॥

अत्र तुल्यार्थे वतिः, विषमादयश्च शब्दाः श्लिष्टाः । आर्थमौपम्यम् ।

नित्योदितप्रतापेन त्रियामामीलितप्रभः ।
भास्वतानेन भूपेन भास्वानेष विनिर्जितः ॥ ७८ ॥

Here the suffix vat is in the sense of iva, the word guna, [meaning virtue and fibre, is] paronomastic and the similarity is directly expressed by word.

See this glorious king, who possesses an unbroken *i. e.* full circle [also, orb, of kings, who owe allegiance to him], has never attained deficiency in arts [also, digits], similar to the moon. 76

Here the suffix vat is in the sense of tulya, the word kalā, [meaning art and digit, is] paronomastic and the similitude is indirectly conveyed by sense.

Like Garland Parallel, Garland Excellence is also possible. The varieties of that [Māla Vyatireka] also should be similarly guessed [as being twenty-four]. Only a direction *i. e.* a fragment is illustrated. As in the following—

O lord, like Hara you are not possessed of partial sight [also, odd number of eyes], like Hari you have not set aside your all-extending (*vitata*) duty [also, destroyed the huge bull-demon and] like the sun you have never oppressed the earth by exceedingly unbearable taxes [also, tormented the earrth by extremely unbearable rays]. 77

Here the suffix vat is in the sense of tulya, words like viṣama are paronomastic and the similitude is conveyed indirectly by sense.

This sun, whose light is rolled up at night, is conquered by this lustrous king, whose valour is always prominent. 78

अत्र ह्याक्षिप्तैवोपमा । भास्वतेति श्लिष्टः । यथा वा—

स्वच्छात्मतागुणसमुल्लसितेन्दुबिम्बं
बिम्बप्रभाधरमकृत्रिमहृद्यगन्धम् ।
यूनामतीव पिबतां रजनीषु यत्र
तृष्णां जहार मधु नाननमङ्गनानाम् ॥ ७९ ॥

अत्रेवादीनां तुल्यादीनां च पदानामभावेऽपि श्लिष्टविशेषणैरेवाक्षिप्तोपमा प्रतीयते । एवंजातीयकाः श्लिष्टोक्तियोग्यस्य पदस्य पृथगुपादानेऽन्येऽपि भेदाः संभवन्ति । तेऽपि अनयैव दिशा द्रष्टव्याः ।

(१९) आक्षेपः

निषेधो वक्तुमिष्टस्य यो विशेषाभिधित्सया ॥ २० ॥
वक्ष्यमाणोक्तविषयः स आक्षेपो द्विधा मतः ।

Here, indeed (*hi*), the similitude is only suggested; the word bhāsvatā is paronomastic.

Or as in the following

Where, while young men were during nights excessively drinking [wine and the mouth of ladies], the wine, but not the mouth of ladies, removed [their] thirst—[the wine and the mouth] where the orb of the moon was reflected owing to the quality of transparency, which [viz. wine] had the lustre of the Bimba fruit [also, which viz. the mouth possessed a lower lip having the lustre of the Bimba-fruit], and which [viz. both wine and mouth] possessed natural and attractive fragrance. 79

Here, though words like iva and words like tulya are absent, similitude, which is suggested by paronomastic adjectives themselves is apprehended. Other varieties also of this kind are possible, as when a word, which is fit for a paronomastic expression, is separately mentioned. Those also should be understood in this manner.

That is Paralipsis, which consists in the denial of a thing intended to be said, with a desire to express some special meaning. It is considered t obe two-fold according as it refers to what is going to be said and what has already been said. 20 *cd* 21 *ab*

विवक्षितस्य प्राकरणिकत्वादनुपसर्जनीकार्यस्य अशक्यवक्तव्यत्वमतिप्रसिद्धत्वं वा विशेषं वक्तुं निषेधो, निषेध इव, यः स वक्ष्यमाणविषय उक्तविषयश्चेति द्विधा आक्षेपः। क्रमेणोदाहरणम्—

ए एहि किंपि कीएवि कएण णिक्किव भणामि अलमह वा ।
अविआरिअकज्जारम्भआरिणी मरउ ण भणिस्सम् ॥ ८० ॥

[ए एहि किमपि कस्या अपि कृते निष्कृप भणामि अलमथ वा ।
अविचारितकार्यारम्भकारिणी म्रियतां न भणिष्यामि ॥]

ज्योत्स्ना मौक्तिकदाम चन्दनरसः शीतांशुकान्तद्रवः
कर्पूरं कदली मृणालवलयान्यम्भोजिनीपल्लवाः ।
अन्तर्मानसमास्त्वया प्रभवता तस्याः स्फुलिङ्गोत्कर-
व्यापाराय भवन्ति हन्त किमनेनोक्तेन न ब्रूमहे ॥ ८१ ॥

(२०) विभावना

क्रियायाः प्रतिषेधेऽपि फलव्यक्तिर्विभावना ॥ २१ ॥

The denial *i. e.* an apparent denial of a thing intended to be said, which owing to its relevancy is unfit to be relegated to a subordinate position in order to express a special meaning [such as] the impossibility of expressing it or its being too well-known—that is two-fold Paralipsis, as it refers to what is about to be said and as it refers to what has been said. Illustrations in order—

O, come. I shall say something for the sake of some lady, O cruel one. Or enough. Let her, who thoughtlessly made the commencement of an undertaking, die. I shall not say anything. 80

The moon-light, the necklace of pearls, the juice of sandal, the fluid of moon-stones, camphor, the plantain tree, coils of lotus-fibres and leaves of lotus-plants—all these, ah, owing to you, who are waxing strong in her mind, lead to the operation of a number of sparks for her. Alas, what is the use of this being said ? We shall not say this. 81

Peculiar Causation is the manifestation of the fruit even in the denial of the action *i.e.* the cause. 21 *cd*

हेतुरूपक्रियायाः निषेधेऽपि तत्फलप्रकाशनं विभावना। यथा—

कुसुमितलताभिरहताप्यधत्त रुजमलिकुलैरदष्टापि।
परिवर्तते स्म नलिनीलहरीभिरलोलिताप्यघूर्णत सा॥ ८२॥

(२१) विशेषोक्तिः

विशेषोक्तिरखण्डेषु कारणेषु फलावचः।

मिलितेष्वपि कारणेषु कार्यस्याकथनं विशेषोक्तिः। अनुक्तनिमित्ता, उक्तनिमित्ता, अचिन्त्यनिमित्ता च। क्रमेणोदाहरणम्—

निद्रानिवृत्तावुदिते द्युरत्ने सखीजने द्वारपदं पराप्ते।
श्लथीकृताश्लेषरसे भुजंगे चचाल नालिङ्गनतोऽङ्गना सा॥ ८३॥

कर्पूर इव दग्धोऽपि शक्तिमान् यो जने जने।
नमोऽस्त्ववार्यवीर्याय तस्मै मकरकेतवे॥ ८४॥

Even when the action, which is of the form of a cause, is denied, the manifestation of the fruit thereof constitutes Peculiar Causation. For example—

Though not struck by flowering creepers, she felt pain. Though not stung by swarms of bees, she turned aside. Though not swayed by the waves of a lotus-pond, she rolled about. 82

Peculiar Allegation is the non-statement *i.e.* the non-production of the fruit, when the causes are unbroken *i.e.* are working properly. 22 *ab*

Peculiar Allegation is the non-mention of the effect, even when the causes are joined together to produce it. It is of three kinds viz. where the cause is not mentioned, where the cause is mentioned and where the cause is incomprehensible. Illustrations in order—

When sleep was over, when the jewel of the sky [*i. e.* the sun] had risen, when friends had approached the region of the door and when the lover had slackened the pleasure of embrace, that lady did not move from the embrace. 83

A salutation to that crocodile-bannered [Cupid] of irresistible power, who, though burnt down like camphor, is powerful in every person. 84

स एकस्त्रीणि जयति जगन्ति कुसुमायुधः ।
हरतापि तनुं यस्य शंभुना न हृतं बलम् ॥ ८५ ॥

(२२) यथासंख्यम्

यथासंख्यं क्रमेणैव क्रमिकाणां समन्वयः ॥ २२ ॥

यथा—

एकस्त्रिधा वससि चेतसि चित्रमत्र
देव द्विषां च विदुषां च मृगीदृशां च ।
तापं च संमदरसं च रतिं च पुष्णन्
शौर्योष्मणा च विनयेन च लीलया च ॥ ८६ ॥

(२३) अर्थान्तरन्यासः

सामान्यं वा विशेषो वा तदन्येन समर्थ्यते ।
यत्र सोऽर्थान्तरन्यासः साधर्म्येणेतरेण वा ॥ २३ ॥

साधर्म्येण वैधर्म्येण वा सामान्यं विशेषेण यत् समर्थ्यते, विशेषो वा सामान्येन, सोऽर्थान्तरन्यासः । क्रमेणोदाहरणम्—

That flower-weaponed [Cupid] alone conquers the three worlds, whose strength Śambhu did not take away, though he took away his body. 85

Respective Order is the connection in the same order of objects which are stated in some order. 22 *cd*

Here is a wonder, O lord, that being one, you dwell in three ways in the heart of enemies and of the learned and of the deer-eyed ladies, creating pain, the feeling of joy and love by the heat of valour and by modesty and by grace. 86

That is Corroboration, where a general proposition or a particular proposition is corroborated by a proposition other than that, either through similarity or through its opposite. 23

When through similarity or through dissimilarity a general proposition is corroborated by a particular or a particular proposition by a general, that is Corroboration. Illustrations in order—

निजदोषावृतमनसामतिसुन्दरमेव भाति विपरीतम् ।
पश्यति पित्तोपहतः शशिशुभ्रं शङ्खमपि पीतम् ॥ ८७ ॥

सुसितवसनालंकारायां कदाचन कौमुदी–
महसि सुदृशि स्वैरं यान्त्यां गतोऽस्तमभूद् विधुः ।
तदनु भवतः कीर्तिः केनाप्यगीयत, येन सा
प्रियगृहमगान्मुक्ताशङ्का, क्व नासि शुभप्रदः ॥ ८८ ॥

गुणानामेव दौरात्म्याद् धुरि धुर्यो नियुज्यते ।
असंजातकिणस्कन्धः सुखं स्वपिति गौर्गलिः ॥ ८९ ॥

अहो हि मे बह्वपराद्धमायुषा यदप्रियं वाच्यमिदं मयेदृशम् ।
त एव धन्याः सुहृदः पराभवं जगत्यदृष्ट्वैव हि ये क्षयं गताः ॥ ९० ॥

(२४) विरोधः

विरोधः सोऽविरोधेऽपि विरुद्धत्वेन यद् वचः ।

वस्तुवृत्तेनाविरोधेऽपि विरुद्धयोरिव यदभिधानं स विरोधः ।

जातिश्चतुर्भिर्जात्याद्यैर्विरुद्धा स्याद् गुणस्त्रिभिः ॥ २४ ॥
क्रिया द्वाभ्यामथ द्रव्यं द्रव्येणैवेति ते दश ।

To those whose mind is overpowered by their own defect, an exceedingly beautiful object itself appears ugly. A man, stricken with bile, sees even the moon-white conch as yellow. 87

When [a lady] of beautiful eyes, whose dress and ornaments were very white, was once moving wantonly in the festival of the moonlight, the moonset. After that your fame was sung by some one, whereby she, who then gave up fear, went to the abode of her lover. Where do you not confer blessings on your subjects? 88

Owing to the wickedness of virtues themselves a leader is joined to the yoke. A strong mischievous bull on whose shoulder *i.e.* neck a scar is not produced, sleeps happily. 89

Oh, my life has, indeed (*hi*), sinned grievously, since I have to utter this disagreeable thing of such import. For, those only are blessed, who met their end without so much as (*eva*) witnessing the defeat of their friend. 90

That is Contradiction, which consists in the statement [of two things] as being contradictory even in the absence of such contradiction. 24 *ab*

क्रमेणोदाहरणम्—

अभिनवनालिनीकिसलयमृणालवलयादि दवदहनराशिः ।
सुभग कुरङ्गदृशोऽस्या विधिवशतस्त्वद्वियोगपविपाते ॥ ९१ ॥

गिरयोऽप्यनुन्नतियुजो मरुदप्यचलोऽब्धयोऽप्यगम्भीराः ।
विश्वंभराऽप्यतिलघुर्नरनाथ तवान्तिके नियतम् ॥ ९२ ॥

येषां कण्ठपरिग्रहप्रणयितां संप्राप्य धाराधर
स्तीक्ष्णः सोऽप्यनुरज्यते च कमपि स्नेहं पराप्नोति च ।
तेषां संगरसङ्गसक्तमनसां राज्ञां त्वया भूपते
पांसूनां पटलैः प्रसाधनविधिर्निर्वर्त्यते कौतुकम् ॥ ९३ ॥

That is Contradiction, which represents a statement of [two things being] as though contradictory, even when in reality there is no contradiction between them.

A genus may be incongruous with the four viz. a generality and others [viz. a quality, an action and a substance]; a quality with three viz. a quality, an action and a substance; an action also with two viz. an action and a substance; and a substance with a substance only—thus those ten. 24 *cd* 25 *ab*

Illustrations in order—

Fresh leaves of lotus-plants, coils of lotus-fibres and the like become a heap of forest-fire to this deer-eyed lady O fortunate one, at the fall of the thunderbolt (*paviḥ*) in the form of your separation through the power of fate. 91

Even mountains are void of eminence, even the wind not swift, even the oceans not deep, even the all-supporting [earth] exceedingly small, O lord of men, near you indeed. 92

It is a wonder that the act of decoration is carried out by you, O king, with masses of dust for those kings, whose minds are fixed upon an encounter with you in battle and having obtained the pleasure of grasping the necks of whom even that sharp sword of yours becomes affectionate [also, reddened] and develops some indescribable love [also, greasiness]. 93

सृजति च जगदिदमवति च संहरति च हेलयैव यो नियतम् ।
अवसरवशतः शफरो जनार्दनः सोऽपि चित्रमिदम् ॥ ९४ ॥
सततं मुसलासक्ता बहुतरगृहकर्मघटनया नृपते ।
द्विजपत्नीनां कठिनाः सति भवति कराः सरोजसुकुमाराः ॥ ९५ ॥
पेशलमपि खलवचनं दहतितरां मानसं सतत्त्वविदाम्[1] ।
परुषमपि सुजनवाक्यं मलयजरसवत् प्रमोदयति ॥ ९६ ॥
क्रौञ्चाद्रिरुद्दामदृषद्दृढोऽसौ यन्मार्गणानर्गलशातपाते ।
अभून्नवाम्भोजदलाभिजातः स भार्गवः सत्यमपूर्वसर्गः ॥ ९७ ॥
परिच्छेदातीतः सकलवचनानामविषयः
पुनर्जन्मन्यस्मिन्ननुभवपथं यो न गतवान् ।
विवेकप्रध्वंसादुपचितमहामोहगहनो
विकारः कोऽप्यन्तर्जडयति च तापं च कुरुते ॥ ९८ ॥

Who creates this world, protects it and withdraws it with perfect (*eva*) ease, certainly,—even that Janārdana became a fish owing to the demand of the occasion. This is wonderful. 94

The hands of the wives Brāhmaṇas, which clung to the pestle and which had grown rough by the incessant performance of the many house-hold duties, become delicate like lotuses, when you are there as a liberal donor. 95

The word of the wicked, though tender, extremely burns the mind of the knowers of truth. The sentence of good people, though harsh, gladdens it, like the juice of sandal. 96

That son of Bhṛgu viz. Paraśurāma was truly an extraordinary creation, at the unrestricted and sharp fall of whose arrow that Krauñca mountain, hard owing to huge rocks, became tender like the petal of a new lotus. 97

Some indescribable internal emotion gladdens me and at the same time causes me affliction—[the emotion] which transcends definition, which is not the province of all *i. e.* any words, which again had not fallen within the range of experience in this life and which is impenetrable owing to the great infatuation that has grown strong on account of the complete destruction of discrimination. 98

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१ 'सुतत्त्व०' इत्यपि पाठः ।

अयं वारामेको निलय इति रत्नाकर इति
श्रितोऽस्माभिस्तृष्णातरलितमनोभिर्जलनिधिः ।
क एवं जानीते निजकरपुटीकोटरगतं
क्षणादेनं ताम्यत्तिमिमकरमापास्यति मुनिः ॥ ९९ ॥

समदमतङ्गजमदजलनिस्यन्दतरङ्गिणीपरिष्वङ्गात् ।
क्षितितिलक त्वयि तटजुषि शंकरचूडापगापि कालिन्दी ॥ १०० ॥

(२५) स्वभावोक्तिः

स्वभावोक्तिस्तु डिम्भादेः स्वक्रियारूपवर्णनम् ॥ २५ ॥

स्वयोस्तदेकाश्रययोः । रूपं वर्णः संस्थानं च । उदाहरणम्—

पश्चादङ्घ्री प्रसार्य त्रिकनतिविततं द्राघयित्वाङ्गमुच्चै-
रासज्याभुग्नकण्ठो मुखमुरसि सटां धूलिधूम्रां विधूय ।

The reservoir of water *i. e.* the ocean was resorted to by us, whose minds were rendered unsteady by thirst, thinking 'This is the sole abode of water' and 'This is a mine of jewels.' Who would know thus that the sage [Agastya] would completely drink this ocean in a moment so as to put in distress the fish and alligators therein placing it in the hollow of the cavity of his hand? 99

On account of the contact with the river of the flow of the water of the ichor of intoxicated elephants, even the river on the crest of Śaṅkāra viz. the Ganga becomes dark like the Kālindī *i. e.* the Yamunā, O ornament of the earth, when you are resorting to its bank. 100

But Description of Nature is the description of the action and form peculiar to a child etc. 25 *cd*

Of the own means residing in those only. Form means colour and figure. Here is an illustration—

Having stretched out his hinder legs, having elongated his body at full length (*uccaiḥ*) so as to bend and expand the spine, having leaned his mouth on his chest as he bends (*ābhugna*) the neck and having tossed his mane smoky with dust, the horse, gently neighing,

घासग्रासाभिलाषादनवरतचलत्प्रोथतुण्डस्तुरङ्गो
मन्दं शब्दायमानो विलिखति शयनादुत्थितः क्ष्मां खुरेण ॥ १०१ ॥

(२६) व्याजस्तुतिः

व्याजस्तुतिर्मुखे निन्दा स्तुतिर्वा रूढिरन्यथा ।

व्याजेन[1] व्याजरूपा वा स्तुतिः । क्रमेणोदाहरणम्—

हित्वा त्वामुपरोधवन्ध्यमनसां मन्ये न मौलिः परो
लज्जावर्जनमन्तरेण न रमामन्यत्र संदृश्यते ।
यस्त्यागं तनुतेतरां मुखशतैरेत्याश्रितायाः श्रियः
प्राप्य त्यागकृतावमाननमपि त्वय्येव यस्याः स्थितिः ॥ १०२ ॥

हे हेलाजितबोधिसत्त्व वचसां किं विस्तरैस्तोयधे
नास्ति त्वत्सदृशः परः परहिताधाने गृहीतव्रतः ।
तृष्यत्पान्थजनोपकारघटनावैमुख्यलब्धायशो—
भारप्रोद्वहने करोषि कृपया साहायकं यन्मरोः ॥ १०३ ॥

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which has risen from his bed and whose face has the nostrils (*prothaḥ*) incessantly moving on account of a desire for mouthfuls of fodder, is scratching the earth with his hoof. 101

Artful Praise occurs when there is censure or praise on the face but the ultimate purpose is otherwise. 26 *ab*

[Artful Praise means] praise by means of an artifice *i. e.* by the use of an apparent dispraise or praise which is of the form of an artifice *i. e.* is not genuine praise, but is really censure. Illustrations in order—

Excepting you there is no other, I think, who deserves to be at the head of those whose minds are barren of regard [for their devotees]; except in Ramā, [the goddess of wealth,] abandonment of shame is seen nowhere else :—you who abundantly give away Śrī [*i. e.* wealth] that in a hundred ways comes and resorts to you ; she who, though subjected to humiliation caused by her abandonment by you, resides in you alone. 102

O you ocean, that have with ease conquered the Buddha, what is the use of the prolixity of words ? There is no other like you, who has taken a vow for doing good to others ; since out of compassion you lend help to Maru in shouldering the burden of infamy incurred by aversion to confer obligation on thirsty travelling folk. 103

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१ 'व्याजरूपा व्याजेन वा' इति प्रायः सर्वेषु मुद्रित पुस्तकेषु पाठः ।

(२७) सहोक्तिः

सा सहोक्तिः सहार्थस्य बलादेकं द्विवाचकम् ॥ २६ ॥

एकार्थाभिधायकमपि सहार्थबलात् यत् उभयस्यावगमकं सा सहोक्तिः। यथा—

सह दिअहणिसाहिं दीहरा सासदण्डा
सह मणिवलयेहिं वाप्पधारा गलन्ति।
तुह सुहअ विओए तीअ उव्विग्गिरीए
सह अ तणुलदाए दुब्बला जीविदासा ॥ १०४ ॥

[सह दिवसनिशाभिर्दीर्घाः श्वासदण्डाः
सह मणिवलयैर्बाष्पधारा गलन्ति।
तव सुभग वियोगे तस्या उद्विग्नायाः
सह च तनुलतया दुर्बला जीविताशा।]

श्वासदण्डादिगतं दीर्घत्वादि शाब्दम्, दिवसनिशादिगतं तु सहार्थसामर्थ्यात् प्रतिपद्यते।

(२८) विनोक्तिः

विनोक्तिः सा विनान्येन यत्रान्यः सन्न नेतरः।

That is Speech with 'With', when through the force of the meaning of 'with', one word becomes expressive of two senses. 26 cd

When a word though expressive of one sense, conveys two senses through the force of the meaning of 'with', that is Speech with 'With' For example—

Her protracted sighs become long with days and nights. Showers of tears drop down with jewelled bracelets. In your absence, O fortunate one, the hope of life of that distressed lady becomes weak with her creeper-like body. 104

Length etc. found in protracted sighs and the like, are directly expressed by word, but as found in days, nights and the like they are understood by the power of the meaning of 'with'.

That is Speech with 'Without', where a thing is not good or is not otherwse [*i.e.* not good or bad] without *i.e.* in the absence of another. 27 ab

Somewhere a thing is represented as not-good in the absence of another and somewhere it is represented as good in the absence of another. Illustrations in order—

क्वचिदशोभनः, क्वचिच्छोभनः । क्रमेणोदाहरणम्—

अरुचिर्निशया विना शशी शशिना सापि विना महत् तमः ।
उभयेन विना मनोभवस्फुरितं नैव चकास्ति कामिनोः ॥ १०५ ॥

मृगलोचनया विना विचित्रव्यवहारप्रतिभाप्रभाप्रगल्भः ।
अमृतद्युतिसुन्दराशयोऽयं सुहृदा तेन विना नरेन्द्रसूनुः ॥ १०६ ॥

(२९) परिवृत्तिः

परिवृत्तिर्विनिमयो योऽर्थानां स्यात् समासमैः ॥ २७ ॥

परिवृत्तिरलंकारः । उदाहरणम्—

लतानामेतासामुदितकुसुमानां मरुदयं
मतं लास्यं दत्वा श्रयति भृशमामोदमसमम् ।
लतास्त्वध्वन्यानामहह दृशमादाय सहसा
ददत्याधिव्याधिभ्रमिरुदितमोहव्यतिकरम् ॥ १०७ ॥

अत्र प्रथमेऽर्धे समेन समस्य, द्वितीये उत्तमेन न्यूनस्य ।

Void of lustre (*aruci*) is the moon without the night ; that night also is a huge darkness without the moon. Without both these the throb *i. e.* the working of love of two loving people does not shine at all. 105

Without the deer-eyed lady, this prince is prominent with the lustre of his genius in varied affairs. Without that friend he comes to possess a mind beautiful like moon. 106

Barter is that which would be the exchange of things for equals and unequals. 27 cd

The word Barter in the above definition is the name of the figure. Illustrations are as follows—

Having given an agreeable dance to these creepers, on which flowers have arisen, this wind plentifully receives from them uncommon fragrance. But the creepers, alas, having taken the eye of travellers, give them the mixture (*vyatikaraḥ*) of pang, disease, delusion, weeping and swoon. 107

Here in the first half there is an exchange of an equal with an equal and in the second of an inferior with a superior.

नानाविधप्रहरणैर्नृप संप्रहारे
स्वीकृत्य दारुणनिनादवतः प्रहारान् ।
दृप्तारिवीरविसरेण वसुंधरेयं
निर्विप्रलम्भपारिरम्भविधिर्वितीर्णा ॥ १०८ ॥

अत्र न्यूनेनोत्तमस्य ।

(३०) भाविकम्

प्रत्यक्षा इव यद् भावाः क्रियन्ते भूतभाविनः ।
तद् भाविकम्

भूताश्च भाविनश्चेति द्वन्द्वः । भावः कवेरभिप्रायोऽत्रास्तीति भाविकम् ।

उदाहरणम्—

आसीदञ्जनमत्रेति पश्यामि तव लोचने ।
भाविभूषणसंभारां साक्षात्कुर्वे तवाकृतिम् ॥ १०९ ॥

अत्र आद्ये भूतस्य, द्वितीये भाविनो दर्शनम् ।

(३१) काव्यलिङ्गम् ।

काव्यलिङ्गं हेतोर्वाक्यपदार्थता ॥ २८ ॥

Having received, O king, strokes accompanied by terrible noise with your weapons of various kinds in battle, this earth, the mode of whose embrace is without separation, has been made over to you by the collection of the proud warriors of the enemy. 108

Here there is an exchange of a superior with an inferior.

When objects, past and future, are represented as though before one's eyes [*i.e.* present], that is Vision. 28 abc

Past and future—thus [the word bhūtabhāvinaḥ] is a Dvandva compound. Here there is bhāva *i.e.* the intention of the poet—for this reason the figure is called Bhāvika. Here is an illustration--

I see your eyes with the idea (*iti*) that here there was collyrium. I visualize your form as having a load of future ornaments. 109

Here in the first half there is an imaginary perception of a past object and in the second of a future.

Poetical Cause arises when a reason takes the form of the meaning of a sentence and of a word or words. 28 cd

वाक्यार्थता यथा—

वपुःप्रादुर्भावादनुमितमिदं जन्मनि पुरा
पुरारे न प्रायः क्वचिदपि भवन्तं प्रणतवान् ।
नमन्मुक्तः संप्रत्यहमतनुरग्रेऽप्यनतिभाक्
महेश क्षन्तव्यं तदिदमपराधद्वयमपि ॥ ११० ॥

अनेकपदार्थता यथा—

प्रणयिसखीसलीलपरिहाससाधिगतैः
ललितशिरीषपुष्पहननैरपि ताम्यति यत् ।
वपुषि वधाय तत्र तव शस्त्रमुपक्षिपतः
पततु शिरस्यकाण्डयमदण्ड इवैष भुजः ॥ १११ ॥

एकपदार्थता यथा—

भस्मोद्धूलन भद्रमस्तु भवते रुद्राक्षमाले शुभं
हा सोपानपरम्परां गिरिसुताकान्तालयालंकृतिम् ।

In the following a reason is represented as being the sense of a sentence—

On account of the appearance of the body this is inferred by me that I probably did not bow to you, O enemy of cities, *i. e.* Śiva, in any former birth. Now bowing to you and therefore being released, I, who would thus have no body, would not in the future also resort to a bow to you. O great lord, therefore, even these two faults should be forgiven. 110

In the following a reason is represented as being the sense of many words—

Let this hand, like the sudden-descending rod of Death fall on the head of you, who are hurling a weapon for striking (*vadhaḥ*) at that body, which is pained even with the strokes of delicate Śirīṣa flowers, received from loving friends in a spirit of sportive jest. 111

In the following a reason is represented as being the sense of one word—

O smearing with ashes, may good be to you ; O garland of berries, may bliss attend you ; alas for the flight of stairs, which adorns the temple of the Lover of the Mountain's daughter. We are being placed

अद्याराधनतोषितेन विभुना युष्मत्सपर्यासुखा
लोकोच्छेदिनि मोक्षनामनि महामोहे निधीयामहे ॥ ११२ ॥

एषु अपराधद्वये पूर्वापरजन्मनोरनमनम्, भुजपाते शस्त्रोपक्षेपः महामोहे सुखालोकोच्छेदित्वं च यथाक्रममुक्तरूपो हेतुः ।

(३२) पर्यायोक्तम्

पर्यायोक्तं विना वाच्यवाचकत्वेन यद् वचः ।

वाच्यवाचकभावव्यतिरिक्तेनावगमनव्यापारेण यत् प्रतिपादनम्, तत् पर्यायेण भङ्ग्यन्तरेण कथनात् पर्यायोक्तम् । उदाहरणम्—

यं प्रेक्ष्य चिररूढापि निवासप्रीतिरुज्झिता ।
मदेनैरावणमुखे मानेन हृदये हरेः ॥ ११३ ॥

अत्र 'ऐरावणशक्रौ मदमानमुक्तौ जातौ' इति व्यङ्ग्यमपि शब्देनोच्यते । तेन यदेवोच्यते तदेव व्यङ्ग्यम् । यथा तु व्यङ्ग्यं न तथोच्यते । यथा गवि शुक्ले चलति

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today in the great swoon, named release, which uproots the light in the form of the pleasure of service to you, by the Lord, pleased with our propitiation. 112

In these stanzas non-salutation in the former and future births for the two faults, the hurling of a weapon for the fall of the hand and the characteristic of uprooting the light in the form of pleasure for the great swoon, represent respectively the reason of the said form.

Periphrasis or Circumlocation is that which consists in the statement of a fact without the relation of the expressed and the expresser. 29ab

That conveying of a certain fact, which is done by the process of suggestion, different from the relation of the expressed and the expresser, is Periphrasis, on account of the statement having been made by means of a different mode of speech. An illustration—

On seeing whom the love of residence on the face of Airāvaṇa, and in the heart of Indra, though cultivated, was abandoned by ichor and pride respectively. 113

Here the statement 'Airāvaṇa and Indra became divested of ichor and pride,' though forming the suggested sense, is expressed by means of words. Therefore, what exactly is expressed is itself suggested. But as it is suggested, so i. e. in that form it is not expressed. As when a

दृष्टे 'गौः शुक्लश्चलति' इति विकल्पः। यदेव दृष्टं तदेव विकल्पयति, न तु यथा दृष्टं तथा। यतोऽभिन्नासंसृष्टत्वेन दृष्टं भेदसंसर्गाभ्यां विकल्पयति।

(३३) उदात्तम्

उदात्तं वस्तुनः संपत्, महतां चोपलक्षणम्॥ २९॥

संपत् समृद्धियोगः। यथा—

मुक्ताः केलिविसूत्रहारगलिताः संमार्जनीभिर्हृताः
प्रातः प्राङ्गणसीम्नि मन्थरचलद्बालाङ्घ्रिलाक्षारुणाः।
दूराद् दाडिमबीजशङ्कितधियः कर्षन्ति केलीशुकाः
यद् विद्वद्भवनेषु भोजनृपतेस्तत् त्यागलीलायितम्॥ ११४॥

उपलक्षणमङ्गभावः, अथादुपलक्षणीयेऽर्थे। उदाहरणम्--

तदिदमरण्यं यस्मिन् दशरथवचनानुपालनव्यसनी।
निवसन् बाहुसहायश्चकार रक्षःक्षयं रामः॥ ११५॥

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moving white bull is seen, [one gets] the determinate cognition 'A white bull moves.' What exactly is seen, that same is determinately cognised, but not in that form in which it was seen. Since one determinately cognizes, as characterized by distinction and connection, what was seen as undistinguished and unconnected.

The Exalted is the description of the prosperity of a thing and the subordination of the great 29 cd

Prosperity means connection with plenty. For example—

That in the houses of the learned, the parrots kept for sport drag away pearls, suspecting them in their minds to be the seeds of pomegranates from a distance—the pearls which dropped down from necklaces that lost their strings in sports, which were swept away with brooms and which were reddened by the lac—dye of the feet of young girls moving slowly on the border of the courtyard in the morning—that is the play of the liberality of King Bhoja. 114

Subordination means the position of being subordinate, of course to the object which is to be indicated *i.e.* to be described. An illustration—

This is that forest, living where Rāma, devoted to abiding by the words of Daśaratha, effected the destruction of demons, with only his arms as helpers. 115

न चात्र वीरो रसः, तस्येहाङ्गत्वात् ।

(३४) समुच्चयः

तत्सिद्धिहेतावेकस्मिन् यत्रान्यत् तत्करं भवेत् ।
समुच्चयोऽसौ

तस्य प्रस्तुतस्य कार्यस्य एकस्मिन् साधके स्थिते साधकान्तराणि यत्र संभवन्ति, स समुच्चयः । उदाहरणम्–

दुर्वाराः स्मरमार्गणाः प्रियतमो दूरे मनोऽत्युत्सुकं
गाढं प्रेम नवं वयोऽतिकठिनाः प्राणाः कुलं निर्मलम् ।
स्त्रीत्वं धैर्यविरोधि मन्मथसुहृत्कालः कृतान्तोऽक्षमो
नो सख्यश्चतुराः कथं नु विरहः सोढव्य इत्थं शठः ॥ ११६ ॥

अत्र विरहासहत्वं स्मरमार्गणा एव कुर्वन्ति, तदुपरि प्रियतमदूरस्थित्यादि उपात्तम् ।

And here the heroic sentiment is not [the principal topic], because that heroic sentiment is here subordinate.

That is Conjunction, where one cause competent to accomplish that [result] being present another producing that same result would also be present. 30 abc

Where, when one cause competent to accomplish (*sādhaka*) that viz. the relevant result is present, other causes also arise, that is Conjunction. To illustrate :—

The arrows of love rresistible ; the lover is at a distance, the mind is exceedingly love-sick or eager ; the love is deep ; the age is new *i. e.* young ; the vital airs are hard ; the family is spotless ; woman's nature is opposed to patience ; the season is the friend of love ; Death is unable to take life away ; friends are not clear ; how possibly is wicked separation to be thus endured ? 116

Here the arrows of Love themselves produce the unbearableness of separation. Over and above them the presence of the lover at a distance and others are stated.

एष एव समुच्चयः सद्योगेऽसद्योगे सदसद्योगे च पर्यवस्यतीति न पृथक् लक्ष्यते । तथाहि--

कुलममलिनं भद्रा मूर्तिर्मतिः श्रुतशालिनी
भुजबलमलं स्फीता लक्ष्मीः प्रभुत्वमखण्डितम् ।
प्रकृतिसुभगा ह्येते भावा अमीभिरयं जनो
व्रजति सुतरां दर्पं राजंस्त एव तवाङ्कुशाः ॥ ११७ ॥

अत्र सतां योगः । उक्तोदाहरणे त्वसतां योगः ।

शशी दिवसधूसरो गलितयौवना कामिनी
सरो विगतवारिजं मुखमनक्षरं स्वाकृतेः ।
प्रभुर्धनपरायणः सततदुर्गतः सज्जनो
नृपाङ्गणगतः खलो मनसि सप्त शल्यानि मे ॥ ११८ ॥

अत्र शशिनि धूसरे शल्ये शल्यान्तराणीति शोभनाशोभनयोगः ।

स त्वन्यो युगपद् या गुणक्रियाः ॥ ३० ॥

This very Conjunction results in *i. e.* involves the combination of good things, the combination of bad things and the combination of good and bad things. Therefore it is not defined separately as having three varieties. To explain (*tathā hi*)—

A spotless family, a handsome form, a mind shining with learning, sufficient strength of arms, abundant wealth, unbroken sovereignty—these things are indeed, charming by nature. Owing to these, this person *i.e.* an ordinary man, attains pride excessively. O king, those things themselves are goads to you. 117

Here there is a combination of good things. But in the illustration quoted before there is a combination of bad things.

The moon that has become pale by day, a passionate woman who has lost hre youth, a lake from which lotuses have disappeared, the mouth of a beautiful form with no letters in it, a king intent on amassing wealth, a good man always involved in difficulties, a wicked man gone to a king's courtyard—these are seven darts in my mind. 118

Here the dost of the pale moon being there, other dosts present, themselves thus giving rise to a combination the good and bad.

But that is another [Conjunction], represented by qualities and actions which are simultaneous. 30 cd

गुणौ च क्रिये च गुणक्रिये च गुणक्रियाः । क्रमेणोदाहरणम्--

विदलितसकलारिकुलं तव बलमिदमभवदाशु विमलं च ।
प्रखलमुखानि नराधिप मलिनानि च तानि जातानि ॥ ११९ ॥

अयमेकपदे तया वियोगः प्रियया चोपनतः सुदुःसहो मे ।
नववारिधरोदयादहोभिर्भवितव्यं च निरातपत्वरम्यैः ॥ १२० ॥

कलुषं च तवाहितेष्वकस्मात् सितपङ्केरुहसोदरश्रि चक्षुः ।
पतितं च महीपतीन्द्र तेषां वपुषि प्रस्फुटमापदां कटाक्षैः ॥ १२१ ॥

'धुनोति चासिं तनुते च कीर्तिम्'–इत्यादेः, 'कृपाणपाणिश्च भवान् रणक्षितौ ससाधुवादाश्च सुराः सुरालये'–इत्यादेश्च दर्शनात्, 'व्यधिकरणे' इति 'एकस्मिन् देशे' इति च न वाच्यम् ।

(३५) पर्यायः

एकं क्रमेणानेकस्मिन् पर्यायः

Qualities and actions mean two qualities, two actions and a quality and an action. Illustrations in order—

This army of yours, which destroyed the collection of all enemies, became at once brilliant and simultaneously those faces of the extremely wicked enemies became gloomy. 119

This separation from that beloved, which has occurred suddenly, is exceedingly unbearable to me. And simultaneously the days have become delightful owing to the absence of heat on account of the rise of new clouds. 120

Your eye, whose lustre is similar to that of a white lotus, became all of a sudden turbid *i.e.* angry towards the enemies. And simultaneously the glances of adversities distinctly fell on their body, O lord of kings. 121

It should not be said that the figure Conjunction occurs in a different abode [*i.e.* when the abodes of the qualities and actions depicted as simultaneous are different] and in one abode, for the figure is seen in cases like 'He flourishes the sword and spreads fame simultaneously,' and in cases like 'You take the sword in hand on the field of battle at the same time the gods utter the word 'Good'.

One thing successively in many places gives rise to the figure Succession. **31 ab**

एकं वस्तु क्रमेणानेकस्मिन् भवति क्रियते वा, स पर्यायः ।

क्रमेणोदाहरणम्—

नन्वाश्रयस्थितिरियं तव कालकूट
केनोत्तरोत्तरविशिष्टपदोपदिष्टा ।
प्रागर्णवस्य हृदये वृषलक्ष्मणोऽथ
कण्ठेऽधुना वससि वाचि पुनः खलानाम् ॥ १२२ ॥

यथा वा—

बिम्बोष्ठ एव रागस्ते तन्वि पूर्वमदृश्यत ।
अधुना हृदयेऽप्येष मृगशावाक्षि लक्ष्यते ॥ १२३ ॥

रागस्य वस्तुतो भेदेऽप्येकतयाध्यवसितत्वादेकत्वमविरुद्धम् ।

तं ताण सिरिसहोअररअणाहरणम्मि हिअअमेक्करसम ।
बिम्बाहरे पिआणं णिवेसिअं कुसुमबाणेण ॥ १२४ ॥

One thing is or is made to be in many places in suceession — that is Succession. Illustrations in order —

Well, O deadly poison, who advised you this mode of taking resort, wherein each succeeding abobe excels each preceding ? Formerly you dwelt in the heart of the ocean, then in the throat of Siva, now again you live in the speech of rogues. 122

Or as follows —

On your bimba-like lower lip only, O slender girl, redness was seen before. Now this [redness, also punningly, love] is seen, O lady of eyes resembling those of a young one of a deer, in the heart also. 123

Though rāga [meaning redness and love] is in reality different, its character as one as required by this figure is not contradicted owing to the two different rāgas having been definitely ascertained as identical.

That heart of theirs, which was solely devoted to [Viṣṇu] who is decked with the jewel born with (*sahodara*) Śrī, has been placed by the flowerarrowed [Cupid] on the bimba — like lower lip of their beloveds. 124

[तत् तेषां श्रीसहोदररत्नाभरणे हृदयमेकरसम् ।
बिम्बाधरे प्रियाणां निवेशितं कुसुमबाणेन ॥]

अन्यस्ततोऽन्यथा ।

अनेकमेकस्मिन् क्रमेण भवति क्रियते वा, सोऽन्यः । क्रमेणोदाहरणम्—

मधुरिमरुचिरं वचः खलानाममृतमहो प्रथमं पृथु व्यनक्ति ।
अथ कथयति मोहहेतुमन्तर्गतमिव हालहलं विषं तदेव ॥ १२५ ॥

तद् गेहं नतभित्ति मन्दिरमिदं लब्धावकाशं दिवः
सा धेनुर्जरती नदन्ति करिणामेता घनाभा घटाः ।
स क्षुद्रो मुसलध्वनिः कलमिदं संगीतकं योषिताम्
आश्चर्यं दिवसैर्द्विजोऽयमियतीं भूमिं समारोपितः ॥ १२६ ॥

अत्र एकस्यैव हानोपादानयोरविवक्षितत्वात् न परिवृत्तिः ।

(३६) अनुमानम्

अनुमानं तदुक्तं यत् साध्यसाधनयोर्वचः ॥ ३१ ॥

Otherwise than that constitutes another Succession. 31 b

Many things are or are made to be in many places — that is another [Succession]. Illustrations in order—

The word of the wicked, charming owing to sweetness, manifests, oh, ample nectar first. Afterwards the same [word] proclaims the cause of infatuation, lying inside it, like the deadly poison. 125

[Formerly there. was] that house of bent walls, [now there is] this mansion, which has obtained room from sky; [formerly there was] that old cow, [now] these multitudes of elephants, resembling clouds, are making noise; [Formerly there was] that wretched sound of the pestle, [now there is] this sweet singing of women. It is wonder that this Brāhmana has been raised to such position by the lapse of a few days. 126

Here as the abandonment and receipt by one and the same is not intended, there is no Barter.

[The figure] Inference is said to be that which is the statement of the conclusion and the reason. 31 cd

पक्षधर्मान्वयव्यतिरेकित्वेन त्रिरूपो हेतुः साधनम्। धर्मिणि अयोगव्यवच्छेदो व्यापकस्य साध्यम्। यथा—

यत्रैता लहरीचलाचलदृशो व्यापारयन्ति भ्रुवं
यत् तत्रैव पतन्ति संततममी मर्मस्पृशो मार्गणाः।
तच्चक्रीकृतचापमञ्चितशरप्रेङ्खत्करः क्रोधनो
धावत्यग्रत एव शासनधरः सत्यं सदासां स्मरः॥ १२७॥

साध्यसाधनयोः पौर्वापर्यविकल्पे न किंचिद् वैचित्र्यमिति न तथा दर्शितम्।

(३७) परिकरः

विशेषणैर्यत् साकूतैरुक्तिः परिकरस्तु सः।

अर्थाद्विशेष्यस्य। उदाहरणम्—

A reason, which has three characteristics in its capacity of being the attribute of the thing in connection with which something is being proved (*pakṣadharmaḥ*), of being present in a place ascertained to possess the thing to be proved (*aniayaḥ*) and of absent from a place ascertained not to possess the thing to be proved (*iyatirekaḥ*), becomes a proving mark, The absence of the cessation of connection of the more extensive with the thing which possesses the property [of being connected with the reason] is conclusion. For example—

Since these vital-touching arrows always fall there only, where these ladies, whose eyes are tremulous like waves, direct their eye-brow, therefore, angry Cupid, odedient to, their command, always runs just in front of them, with his hand moving amongst arrows fixed on the bow turned into a circle. 127

There is no strikingness whatsoever in the inversion (*vikalpah*) of the regular order of the conclusion and the reason. Hence an Inference of that kind (*tathā*) has not been shown.

But when there is a statement with adjectives that are possessed of significance, that is the Significant. **32 ab**

The statement of course of the substantive. Here is an illustration—

महौजसो मानधना धनार्चिता
धनुर्भृतः संयति लब्धकीर्तयः ।
न संहतास्तस्य न भेदवृत्तयः
प्रियाणि वाञ्छन्त्यसुभिः समीहितुम् ॥ १२८ ॥

यद्यप्यपुष्टार्थस्य दोषताभिधानात् तन्निराकरणेन पुष्टार्थस्वीकारः कृतः, तथाप्येकनिष्ठत्वेन बहूनां विशेषणानामेवमुपन्यासे वैचित्र्यमित्यलंकारमध्ये गणितः ।

(३८) व्याजोक्तिः

व्याजोक्तिश्छद्मनोद्भिन्नवस्तुरूपनिगूहनम् ॥ ३२ ॥

निगूढमपि वस्तुनो रूपं कथमपि प्रभिन्नं केनापि व्यपदेशेन यदपह्नूयते, सा व्याजोक्तिः । न चैषापह्नुतिः, प्रकृताप्रकृतोभयनिष्ठस्य साम्यस्येहासंभवात् । उदाहरणम्—

शैलेन्द्रप्रतिपाद्यमानगिरिजाहस्तोपगूढोल्लस-
द्रोमाञ्चादिविसंष्ठुलाखिलविधिव्यासङ्गभङ्गाकुलः ।

Bow-wielders *i. e.* warriors, of great lustre, having pride as their wealth, honoured with wealth, who have won fame in battle, who are not united [for selfish purposes], whose tendency is not towards dissension long to achieve his desired object with their lives. 128

Although an adjective which does not nourish the sense, is declared to involve a poetical defect and consequently by rejecting such an adjective, one which nourishes the sense has been accepted as fit for use, yet when many adjectives are thus *i. e.* significantly used as belonging to one [substantive], a special strikingness arises. Therefore, the Significant has been counted among figures.

Speech of Pretext is the concealment. by means of a Pretext, of the real nature of a thing whicn has somehow been divulged, **32 cd**

When the real nature of a thing. hidden, but somehow divulged is by means of some pretext concealed, that is speech of pretext. And this not Concealment, because there there is no possibility of similarity belongning to both the relevant and the irrelevant. Here is an illustration—

May Śiva protect you—[Śiva,] who was perturbed (*visaṁsṭhula*) by horripilation etc. which arose from close contact with the hand of Pārvati that was being given away by the lord of the mountains and

हा शैत्यं तुहिनाचलस्य करयोरित्यूचिवान् सस्मितं
शैलान्तःपुरमातृमण्डलगणैर्दृष्टोऽवताद् वः शिवः ॥ १२९ ॥

अत्र पुलकवेपथू सात्त्विकरूपतया प्रसृतौ शैत्यकारणतया प्रकाशितत्वादपलपितस्वरूपौ व्याजोक्तिं प्रयोजयतः ।

(३९) परिसंख्या

किंचित् पृष्टमपृष्टं वा कथितं यत् प्रकल्पते ।
तादृगन्यव्यपोहाय परिसंख्या तु सा स्मृता ॥ ३३ ॥

प्रमाणान्तरावगतमपि वस्तु शब्देन प्रतिपादितं प्रयोजनान्तराभावात् सदृशवस्त्वन्तरव्यवच्छेदाय यत् पर्यवस्यति, सा भवेत् परिसंख्या । अत्र च कथनं प्रश्नपूर्वकं तदन्यथा च परिदृष्टम् । तथा उभयत्र व्यपोह्यमानस्य प्रतीयमानता वाच्यत्वं चेति चत्वारो भेदाः ।

क्रमेणोदाहरणम् —

---

who was distressed by the break of his attention to all the ceremonies of marriage, who thereupon said 'Oh, the coolness of the hands of the Mountain of snow!' and who was with a smile looked at by the wives of the Mountain, the circle of the Mothers and his own group of followers. 129

Here as horripilation and tremor, which arose in the form of outward manifestations of internal emotion (*sāttvikaḥ*), are made out as caused by the coolness [of Himalaya's hands], their nature is concealed and hence give rise to speech of pretext.

When the statement of something, whether asked or unasked, leads to the exclusion of another thing similar to it is Exclusion. **33**

When a thing, though known from another means of proof, and yet expressed by word, leads to the exclusion of another similar thing on account of the absence of any other purpose for such expression of it , that would be Exclusion. And here the statement is seen to be preceded by a query and otherwise similarly, in both cases the thing excluded is suggested and expressed — thus there are four varieties. Here are illustrations in order—

किमासेव्यं पुंसां सविधमनवद्यं द्युसरितः
किमेकान्ते ध्येयं चरणयुगलं कौस्तुभभृतः ।
किमाराध्यं पुण्यं किमभिलषणीयं च करुणा
यदासक्त्या चेतो निरवधिविमुक्त्यै प्रभवति ॥ १३० ॥

किं भूषणं सुदृढमत्र यशो न रत्नं
किं कार्यमार्यचरितं सुकृतं न दोषः ।
किं चक्षुरप्रतिहतं धिषणा न नेत्रं
जानाति कस्त्वदपरः सदसद्विवेकम् ॥ १३१ ॥

कौटिल्यं कचनिचये करचरणाधरदलेषु रागस्ते ।
काठिन्यं कुचयुगले तरलत्वं नयनयोर्वसति ॥ १३२ ॥

भक्तिर्भवे न विभवे व्यसनं शास्त्रे न युवतिकामास्त्रे ।
चिन्ता यशसि न वपुषि प्रायः परिदृश्यते महताम् ॥ १३३ ॥

What is fit to be resorted to by men ? The blameless vicinity of the celestial river. What should be contemplated in solitude ? The two feet of the wearer of the Kaustubha jewel (*i. e.* Vishnu) What should be propitiated ? Merit. What should be hankered after ? Compassion. By devotion to which the mind becomes fit for endless freedom 130

What is an ornament ? lasting glory here, not a jewel. What should be done ? A good deed practised by a worthy man, not a fault. What is an unimpeded eye ? The intellect, not the eye. Who, other than you, knows the distinction between good and bad ? 131

Crookedness resides in your mass of hair, redness in your hands. feet and petal-like lower lip, hardness in the pair of your breasts and fickleness resides in your eyes. 132

Devotion to Siva, not to wealth, attachment to science, not to woman who is a missile of Cupid, anxiety for fame, not for body, is usually seen in the case of the great. 133

(४०) कारणमाला

यथोत्तरं चेत् पूर्वस्य पूर्वस्यार्थस्य हेतुता ।
तदा कारणमाला स्यात्

उत्तरमुत्तरं प्रति यथोत्तरम् । उदाहरणम्—

जितेन्द्रियत्वं विनयस्य कारणं गुणप्रकर्षो विनयादवाप्यते ।
गुणप्रकर्षेण जनोऽनुरज्यते जनानुरागप्रभवा हि संपदः ॥ १३४ ॥

'हेतुमता सह हेतोरभिधानमभेदतो हेतुः'

इति हेत्वलंकारोऽत्र न लक्षितः । आयुर्घृतमित्यादिरूपो ह्येष न भूषणतां कदाचिदर्हति, वैचित्र्याभावात् ।

अविरलकमलविकासः सकलालिमदश्च कोकिलानन्दः ।
रम्योऽयमेति संप्रति लोकोत्कण्ठाकरः कालः ॥ १३५ ॥

इत्यत्र काव्यरूपतां कोमलानुप्राससमहिम्नैव समाम्नासिषुः, न तु हेत्वलंकार-कल्पनया- – इति पूर्वोक्तं काव्यलिङ्गमेव हेतुः ।

If each preceding object serves as a cause to each succeeding one, then would occur the Garland of Causes. **34 abc**

[The expression] 'Yathottaram' mens to each succeeding object. Here is an illustration—

Victory over senses becomes the cause of modesty. Excess of virtues is obtained by modesty. People become attached to a man who is pre-eminent in virtues. Prosperities, indeed, arise from the affection of people. 134

'The statement of the cause as identical with the effect constitutes the figure Cause'—thus the figure Cause has not been defined here. For this being of the form of 'Ghee [is] life', does not at any time deserve to be a figure, because of the absence of strikingness in it.

The pleasant time, the full bloom of lotuses, and the intoxication of all bees, the delight of cuckoos, the mine of the longing of people now arives. 135

—thus here *i. e.* in this stanza, they have laid down the character of poetry only by the power of the alliteration of soft letters, but not by the assumption of the figure Cause; hence Poetical Cause, which is dealt with before, itself is the figure Cause.

(४१) अन्योन्यम्

क्रियया तु परस्परम् ॥ ३४ ॥

वस्तुनोर्जननेऽन्योन्यम्

अर्थयोरेकक्रियामुखेन परस्परं कारणत्वे सति अन्योन्यं नामालंकारः ।

उदाहरणम्—

हंसाण सरेहिँ सिरी सारिज्जइ अह सराण हंसेहिँ ।
अण्णोण्णं विअ एए अप्पाणं णवर गरुअन्ति ॥ १३६ ॥

[हंसानां सरोभिः श्रीः सार्यतेऽथ सरसां हंसैः ।
अन्योन्यमेव एते आत्मानं केवलं गरयन्ति ॥

अत्रोभयेषामपि परस्परं जनकता, मिथःश्रीसारतासंपादनद्वारेण ।

(४२) उत्तरम्

उत्तरश्रुतिमात्रतः ।

प्रश्नस्योन्नयनं यत्र क्रियते, तत्र वा सति ॥ ३५ ॥

असकृद् यदसंभाव्यमुत्तरं स्यात् तदुत्तरम् ।

But when two things mutually create each other by an action, that is the Reciprocal. **34 d 35 a**

When two objects become mutually the cause of each other through the instrumentality of one action, a figure named the Reciprocal arises. Here is an illustration —

The beauty of swans is heightened by the lakes, then that of the lakes by the swans. These only mutually make themselves alone great. 136

Here, mutual productiveness of even both these arises through the door of the accomplishment of the enhancement of each other's beauty.

Where from the mere hearing of an answer the inference of the question is made, or when there being that [question] more than once, there is an impossible [*i. e.* not ordinarily occurring to one] answer [more than once], that would be Reply. **35 bcd 36 ab**

प्रतिवचनोपलम्भादेव पूर्ववाक्यं यत्र कल्प्यते, तदकं तावदुत्तरम् ।

उदाहरणम्—

वाणिअअ हत्थिदन्ता कुत्तो अम्हाण वग्घकित्ती अ ।
जाव लुलिआलअमुही घरम्मि परिसक्कए सोह्णा ॥ १३७ ॥
[वाणिजक हस्तिदन्ताः कुतोऽस्माकं व्याघ्रकृत्तयश्च ।
यावत् लुलितालकमुखी गृहे परिसंक्रामति स्नुषा ॥]

हस्तिदन्तव्याघ्रकृत्तीनामहमर्थी, ताः मूल्येन प्रयच्छेति क्रेतुर्वचनम् अमुना वाक्येन समुन्नीयते ।

न चैतत् काव्यलिङ्गम् । उत्तरस्य ताद्रूप्यानुपपत्तेः । न हि प्रश्नस्य प्रतिवचनं जनको हेतुः । नापीदमनुमानम् । एकधर्मिनिष्ठतया साध्यसाधनयोरनिर्देशाद् —इत्यलंकारान्तरमेवोत्तरं साधीयः ।

प्रश्नादनन्तरं लोकातिक्रान्तगोचरतया यत् असंभाव्यरूपं प्रतिवचनं स्यात्, तत् अपरमुत्तरम् । अनयोश्च सकृदुपादाने न चारुताप्रतीतिरित्यसकृदित्युक्तम् । उदाहरणम्—

Where from the mere obtaining of an answer the preceding sentence containing a question is imagined, that is just one kind of Reply. To illustrate–

O merchant, where can we have tusks of elephants and hides of tigers as long as the daughter-in-law, whose face possesses beautiful locks, moves in the house ? 137

'I am desirous of tusks of elephants and hides of tigers, give me those for a price'—this speech of the purchaser is, inferred by means of this sentence.

And this is not Poetical Cause, because the reply does not properly possess the nature of that viz. a poetical cause, For, the reply is not productive cause of a question nor is this an Inference, because both the thing which is to be inferred and the thing which is the means of inference are not here stated. Therefore, Reply is better regarded as a distinct figure only.

When after a question there would be an answer of an inconceivable form on account of its falling in a province beyond the ordinary world or people, that would be another variety of Reply. And when these question and reply are stated once, there is no comprehension of strikingness—therefore 'more than once' is stated [in the definition of this figure], Here is an illustration—

का विसमा देवगई किं दुल्लहं जं जणो गुणग्गाही ।
किं सोक्खं सुकलत्तं किं दुक्खं जं खलो लोओ ॥ १३८ ॥
[का विषमा दैवगतिः किं दुर्लभं यज्जनो गुणग्राही ।
किं सौख्यं सुकलत्रं किं दुःखं यत् खलो लोकः ॥]

प्रश्नपरिसंख्यायामन्यव्यपोहे एव तात्पर्यम्, इह तु वाच्ये एव विश्रान्तिरित्यनयोर्विवेकः ।

(४३) सूक्ष्मम्

कुतोऽपि लक्षितः सूक्ष्मोऽप्यर्थोऽन्यस्मै प्रकाश्यते ॥ ३६ ॥
धर्मेण केनचिद् यत्र तत् सूक्ष्मं परिचक्षते ।

कुतोऽपि आकारादिङ्गिताद्वा । सूक्ष्मस्तीक्ष्णमतिसंवेद्यः । उदाहरणम्—

वक्त्रस्यन्दिस्वेदबिन्दुप्रबन्धै—
र्दृष्ट्वा भिन्नं कुङ्कुमं कापि कण्ठे ।
पुंस्त्वं तन्व्या व्यञ्जयन्ती वयस्या
स्मित्वा पाणौ खड्गलेखां लिलेख ॥ १३९ ॥

What is uneven? The course of destiny. What is difficult to obtain? A man who appreciates merits. What is happiness? A good wife. What is pain? A wicked man. 138

In Exclusion which is characterized by queries the purport is only to exclude other things. But here there is a rest for the sentence in the expressed sense alone. This is the distinction between these two.

Where an object though subtle which is somehow observed, is communicated to another by means of some characteristic, that they call the Subtle. **36 cd 37 ab**

Somehow means from appearance or from gesture. Subtle means capable of being understood by people of sharp intellect. Here is an illustration—

Some friend, having observed the saffron on [her companion's] throat, disturbed by rows of the drops of perspiration flowing from the face, drew with a smile the outline of a sword on her palm, thus suggesting the slender lady's manliness [*i.e.* masculine action in love-sport] 139

अत्र आकृतिमालोक्य कयापि वितर्कितं पुरुषायितम् असिलतालेखनेन वैदग्ध्यादभिव्यक्तिमुपनीतम् । पुंसामेव कृपाणपाणिता, योग्यत्वात् । यथा वा—

संकेतकालमनसं विटं ज्ञात्वा विदग्धया ।
हसन्नेत्रार्पिताकूतं लीलापद्मं निमीलितम् ॥ १४० ॥

अत्र जिज्ञासितः संकेतकालः कयाचिदिङ्गितमात्रेण विदितो निशासमयशंसिना कमलनिमीलनेन लीलया प्रतिपादितः ।

(४४) सारः

उत्तरोत्तरमुत्कर्षो भवेत् सारः परावधिः ॥ ३७ ॥

परः पर्यन्तभागः अवधिर्यस्य, धाराधिरोहितया तत्रैवोत्कर्षस्य विश्रान्तेः । उदाहरणम्—

राज्ये सारं वसुधा वसुधायां पुरं पुरे सौधम् ।
सौधे तल्पं तल्पे वराङ्गनानङ्गसर्वस्वम् ॥ १४१ ॥

Here playing the man [on the part of a woman in love-sport] guessed by some one, after having looked at her companion's form, was through cleverness revealed by drawing a creeper-like sword. Only men being fit for it, carry a sword in hand. Or as—

Knowing that her paramour, who communicated his intention (*ākūtaḥ*) with blooming eyes, has his mind fixed on knowing the time of appointment, a clever lady closed the sport-lotus. **140**

Here, the time of appointment, which was desired to be known and which was understood by some one by means of a mere gesture [viz. the movement of the paramour's eyes], was with grace communicated to him by her by the closing of the lotus, which proclaims the time of the night.

Excellence, reaching the culminating point in the last [part of a stanza or prose passage] by successive stages, would be Climax. **37 cd**

[The word parāvadhih means that] whose culmination is the last [*i. e.*] the concluding part, because there only excellence rests after successively rising in the preceding parts of the stanza or the prose passage. Here is an illustration—

In sovereignty the essence is the earth, on earth the city, in the city the palace, in the palace the bed, on the bed the excellent woman, the all-in-all of Love. **141**

(४५) असंगतिः

भिन्नदेशतयात्यन्तं कार्यकारणभूतयोः ।
युगपद् धर्मयोर्यत्र ख्यातिः सा स्यादसंगतिः ॥ ३८ ॥

इह यद्देशं कारणम्, तद्देशमेव कार्यमुत्पद्यमानं दृष्टम्, यथा धूमादि यत्र तु हेतुफलरूपयोरपि धर्मयोः केनाप्यतिशयेन नानादेशतया युगपदवभासनम्, सा तयोः स्वभावोत्पन्नपरस्परसंगतित्यागात् असंगतिः । उदाहरणम्—

जस्सेअ वणो तस्सेअ वेअणा भणइ तं जणो अलिअम् ।
दन्तक्खअं कवोले वहूए वेअणा सवत्तीणम् ॥ १४२ ॥
[यस्यैव व्रणस्तस्यैव वेदना भणति तज्जनोऽलीकम् ।
दन्तक्षतं कपोले वध्वा वेदना सपत्नीनाम् ॥]

एषा च विरोधबाधिनी न विरोधः । भिन्नाधारतयैव द्वयोरिह विरोधिताया: प्रतिभासात् । विरोधे तु विरोधित्वम् एकाश्रयनिष्ठमनुक्तमपि पर्यवसितम् । अपवादविषयपरिहारेणोत्सर्गस्य व्यवस्थितेः । तथा चैवं निदर्शितम् ।

Where two properties, that are related to each other as effect and cause, are represented as simultaneously residing in totally different places, that would be Incongruity. 38

Here the effect is seen to be produced in that very region wherein the cause exists, as smoke and the like. But where two properties, though of the form of cause and effect, simultaneously become manifest as residing in different places owing to some peculiar excellence that is Incongruity, so called owing to the abandonment of their mutual association created by nature. To illustrate—

People say, 'He, who alone has a wound, himself feels the pain' —that is false. A wound with a tooth is seen on the cheek of a lady and the pain is observed in the case of co-wives. 142

And this is an exception to Contradiction, not Contradiction itself; for contradiction between two [properties known to reside in one place] appears here only on account of their residing in different supports. But in Contradiction the contradiction which gives rise to the figure arises from the one abode of two things, which are known to reside in different places. This particular characteristic of contradiction viz. belonging to one suppport, which is necessary for the figure Virodha, though not stated ultimately follows. For, a general rule finds its scope by avoiding the province of the exception. And so in that way illustrations are quoted for the figure Virodha.

(४६) समाधिः

समाधिः सुकरं कार्यं कारणान्तरयोगतः ।

साधनान्तरोपकृतेन कर्त्रा यद् अक्लेशेन कार्यमारब्धमाधीयते, स समाधिर्नाम । उदाहरणम्—

मानमस्या निराकर्तुं पादयोर्मे पतिष्यतः ।
उपकाराय दिष्ट्येदमुदीर्णं घनगर्जितम् ॥ १४३ ॥

(४७) समम्

समं योग्यतया योगो यदि संभावितः क्वचित् ॥ ३९ ॥

इदमनयोः श्लाघ्यमिति योग्यतया संबन्धस्य नियतविषयमध्यवसानं चेत्, तदा समम् । तत् सद्योगेऽसद्योगे च । उदाहरणम्—

धातुः शिल्पातिशयनिकषस्थानमेषा मृगाक्षी
रूपे देवोऽप्ययमनुपमो दत्तपत्रः स्मरस्य ।

Facilitation [occurs when] an effect becomes easy to accomplish owing to the association of another cause. **39 ab**

When the work begun is well carried out without trouble by the agent, who is helped by another means, that is named Facilitation. Here is an illustration—

To help me, who am about to fall at her feet in order to remove her pride, this thunder of clouds has fortunately arisen. 143

If a union found somewhere is considered [by people] as appropriate or fit, that is the Equal. **39 cd**

If there is an ascertainment of a connection as being appropriate with reference to objects under description (*niyataviṣaya*) in the form ' This union of these two is commendable ', then there is the figure Equal. That occurs when there is a union of good things and a union of bad things. The following are illustrations—

This deer-eyed lady is the place of the test of the pre-eminent skill of the creator. This king also, who is matchless in beauty, has given a testimonial [in point of beauty] to Cupid. When through

जातं दैवात् सदृशमनयोः संगतं यत् तदेतत्
शृङ्गारस्योपनतमधुना राज्यमेकातपत्रम् ॥ १४४ ॥

यथा वा—

चित्रं चित्रं बत बत महच्चित्रमेतद् विचित्रं
जातो दैवादुचितरचनासंविधाता विधाता ।
यन्निम्बानां परिणतफलस्फीतिरास्वादनीया
यच्चैतस्याः कवलनकलाकोविदः काकलोकः ॥ १४५ ॥

(४८) विषमः

क्वचिद् यदतिवैधर्म्यान्न श्लेषो घटनामियात् ।
कर्तुः क्रियाफलावाप्तिर्नैवानर्थश्च यद् भवेत् ॥ ४० ॥
गुणक्रियाभ्यां कार्यस्य कारणस्य गुणक्रिये ।
क्रमेण च विरुद्धे यत् स एष विषमो मतः ॥ ४१ ॥

द्वयोरत्यन्तविलक्षणतया यत् अनुपपद्यमानतयैव योगः प्रतीयते, यच्च किंचिदारभमाणः कर्ता क्रियायाः प्रणाशात् न केवलमभीष्टं यत् तत् फलं न लभेत,

---

good fortune the appropriate union of these two occurred, then this universal (*ekātapatra*) sovereignty of love has now been established. 144

Or as follows

Wonder, wonder, joy, joy, great wonder, this special wonder ! The Creator has become through good fortune the maker of appropriate arrangement that the abundance of the ripe fruit of the Nimba trees is to be tasted and that the crow-world is clever in the art of eating it. 145

When somewhere union [between two things] would not take place owing to extreme dissimilarity when there is certainly (*eva*) no accomplishment of the fruit of his action by the agent and a calamity occurs [in addition]; when the quality and action of a cause are respectively opposed to the quality and action of [its] effect–that here is considered to be the figure Unequal. 40–41

When a union of two is apprehended as being extremely improper owing to their utter dissimilarity and when an agent, commencing something, would not only not obtain the fruit which was desired on account of the failure of his action, but also (*yāvat*) would

यावदप्रार्थितमप्यनर्थं विषयमासादयेत्, तथा सत्यपि कार्यस्य कारणरूपानुकारे, यत् तयोर्गुणौ क्रिये च परस्परविरुद्धतां व्रजतः, स समविपर्ययात्मा चतूरूपो विषमः ।

क्रमेणोदाहरणम्--

शिरीषादपि मृद्वङ्गी क्वेयमायतलोचना ।
अयं क्व च कुकूलाग्निकर्कशो मदनानलः ॥ १४६ ॥

सिंहिकासुतसंत्रस्तः शशः शीतांशुमाश्रितः ।
जग्रसे साश्रयं तत्र तमन्यः सिंहिकासुतः ॥ १४७ ॥

सद्यः करस्पर्शमवाप्य चित्रं रणे रणे यस्य कृपाणलेखा ।
तमालनीला शरदिन्दुपाण्डु यशस्त्रिलोक्याभरणं प्रसूते ॥ १४८ ॥

आनन्दममन्दमिमं कुवलयदललोचने ददासि त्वम् ।
विरहस्त्वयैव जनितस्तापयतितरां शरीरं मे ॥ १४९ ॥

अत्रानन्ददानं शरीरतापेन विरुध्यते । एवम्—

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attain a calamitous object, though undesired; similarly when, inspite of the fact that an effect resembles the form of its cause, their qualities and actions attain mutual contradictoriness, that is the Unequal or four varieties, representing the opposite of the Equal. The following are illutrations in order—

Where this lady of wide eyes, whose body is more delicate than even a Ṣirisa flower? And where this fire of love, painful like the fire of chaff? 146

Frightened by a son of siṁhikā [*i. e.* the cub of a lioness], a hare resorted to the moon. There another son of Siṁhikā [*i. e.* the demon Rāhu] swallowed him along with his resort. 147

Obtaining contact with his hand in every battle, his long sword, dark like the Tamāla tree, produces, it is a wonder, fame, white like the autumnal moon and an ornament to the three worlds. 148

O lady with eyes resembling petals of a blue lotus, you give this intense delight. But separation, created by you only, extremely torments my body. 149

Here the giving of delight is contradicted by the torment of the body. Similarly—

विपुलेन सागरशयस्य कुक्षिणा भुवनानि यस्य पपिरे युगक्षये ।
मदविभ्रमासकलया पपे पुनः स पुरस्त्रियैकतमयैकया दृशा ॥ १५० ॥

इत्यादावपि विषमत्वं यथायोगमवगन्तव्यम् ।

(४९) अधिकम्

महतोर्यन्महीयांसावाश्रिताश्रययोः क्रमात् ।
आश्रयाश्रयिणौ स्यातां तनुत्वेऽप्यधिकं तु तत् ॥ ४२ ॥

आश्रितम् आधेयम् । आश्रयस्तदाधारः । तयोर्महतोरपि विषये तदपेक्षया तनू अप्याश्रयाश्रयिणौ प्रस्तुतवस्तुप्रकर्षविवक्षया यथाक्रमं यत् अधिकतरतां व्रजतः, तदिदं द्विविधम् अधिकं नाम । क्रमेणोदाहरणम्—

अहो विशालं भूपाल भुवनत्रितयोदरम् ।
माति मातुमशक्योऽपि यशोराशिर्यदत्र ते ॥ १५१ ॥

He, by whose expansive belly, as he slept on the ocean, the worlds were drunk at the end of the duration of the world (*yugaḥ*), was again drunk by one of the city--damsels with one eye, not fully open owing to the effect of intoxication. 150

Even in cases like this, the incongruity should be understood according to circumstances.

But when the support, and the supported, though [comparatively] small, would be greater than the [comparatively] great supported and support respectively, that is the figure Exceeding. 42

The supported means that which deserves to be placed somewhere. The support means the prop. In the matter of those viz. the supported and the support, though great, when the support and the supported, though small in comparison with them, become greater respectively, with a desire to convey the excellence of the matter in hand, then we have the two-fold Exceeding. Illustrations in order—

Oh how expansive is the belly of the three worlds, O, king, since the heap of your fame, though impossible to be contained, is contained here. 151

युगान्तकालप्रतिसंहृतात्मनो जगन्ति यस्यां सविकाशमासत ।
तनौ ममुस्तत्र न कैटभद्विषस्तपोधनाभ्यागमसंभवा मुदः ॥ १५२ ॥

(५०) प्रत्यनीकम् .

प्रतिपक्षमशक्तेन प्रतिकर्तुं तिरस्क्रिया ।
या तदीयस्य तत्स्तुत्यै प्रत्यनीकं तदुच्यते ॥ ४३ ॥

न्यक्कृतिपरमपि विपक्षं साक्षान्निरसितुमशक्तेन केनापि यत् तमेव प्रतिपक्षमुत्कर्षयितुं तदाश्रितस्य तिरस्करणम्, तत् अनीकप्रति निधितुल्यत्वात् प्रत्यनीकमभिधीयते । यथानीके अभियोज्ये तत्प्रतिनिधीभूतमपरं मूढतया केनचिदभियुज्यते, तथेह प्रतियोगिनि विजेये तदीयोऽन्यो विजीयते इत्यर्थः । उदाहरणम्—

त्वं विनिर्जितमनोभवरूपः सा च सुन्दर भवत्यनुरक्ता ।
पञ्चभिर्युगपदेव शरैस्तां तापयत्यनुशयादिव कामः ॥ १५३ ॥

The joy, arising from the arrival of the sage, was not contained in that body of the enemy of Kaiṭabha *i. e.* Kṛṣṇa in which the worlds remained conveniently *(savikāṣam)*, when he withdrew within himself his soul i. e. the entire universe at the time of the end of the worlds ' duration. 152

That is called [the figure] Rivalry. which consists in the harm done to some one belonging to him *i. e.* the enemy by somebody, who is unable to retaliate against the enemy, leading to his praise- 43

When some one, unable directly to throw aside an enemy, though intent on injury, does harm (*tiraskaraṇam*) to some one dependent on him in order to bring out the excellence of that very enemy, then it is called Rivalry, because the dependent [who is thus] harmed is similar to a representative of an army. As when an army is to be attacked, some one through foolishness attacks another, who has become its representative, so here when a rival is to be conquered, some one belonging to him is conquered. This is the meaning of the name of the figure. Here is an illustration—

You have completely (*Vinir*) conquered the beauty of Cupid. And she, O handsome man, is attached to you. Love torments her, as though in hatred, With five arrows all at one time. 153

यथा वा—

यस्य किंचिदपकर्तुमक्षमः कायनिग्रहगृहीतविग्रहः ।
कान्तवक्त्रसदृशाकृतिं कृती राहुरिन्दुमधुनापि बाधते ॥ १५४ ॥

इन्दोरत्र तदीयता संबन्धिमुखसंबन्धात् ।

(५१) मीलितम्

समेन लक्ष्मणा वस्तु वस्तुना यन्निगूह्यते ।
निजेनागन्तुना वापि तन्मीलितमिति स्मृतम् ॥ ४४ ॥

सहजम् आगन्तुकं वा किमपि साधारणं यत् लक्षणम्, तद्वारेण यत् किंचित् केनचित् वस्तुस्थित्यैव बलीयस्तया तिरोधीयते, तत् मीलितमिति द्विधा स्मरन्ति । क्रमेणोदाहरणम्—

अपाङ्गतरले दृशौ मधुरवक्रवर्णा गिरो
विलासभरमन्थरा गतिरतीव कान्तं मुखम् ।
इति स्फुरितमङ्गके मृगदृशां स्वतो लीलया
तदत्र न मदोदयः कृतपदोऽपि संलक्ष्यते ॥ १५५ ॥

The clever Rāhu, who entertained hostility towards Kṛṣṇa on account of the latter's restraining his body, but who is unable to do any harm to him even now harasses the moon, whose form is similar to his (*i. e.* Kṛṣṇa's] lovely face. 154

Here the relationship of the moon to him arises from the moon's connection with something viz. the face connected with him.

When a thing is in reality (*vastunā*) concealed [by another] by means of a common characteristic, which is either natural or adventitious, that is known as the Mixed. *44*

When a certain thing is by the very nature of things *i. e.* really concealed by another, owing to its greater power, through some common characteristic, which may be natural or adventitious, that they consider the figure Mixed which is of two kinds. Illustrations in order—

Eyes tremulous at the corners, words of sweet and crooked letters, gait which is slow owing to abundance of coquetry, face exceedingly lovely—[all] this is manifested in the delicate body of the deer-eyed lady by natural grace. Therefore, here the rise of intoxication, though it is firmly rooted, is not observed. 155

अत्र दृक्तरलतादिकमङ्गस्य लिङ्गं स्वाभाविकम्, साधारणं च मदोदयेन, तत्राप्येतस्य दर्शनात्।

ये कन्दरासु निवसन्ति सदा हिमाद्रे-
स्त्वत्पातशङ्कितधियो विवशा द्विषस्ते
अप्यङ्गमुत्पुलकमुद्वहतां सकम्पं
तेषामहो बत भियां न बुधोऽप्यभिज्ञः ॥ १५६ ॥

अत्र तु सामर्थ्यादवसितस्य शैत्यस्य आगन्तुकत्वात् तत्प्रभवयोः कम्पपुलकयोरपि ताद्रूप्यं समानता च, भयेष्वपि तयोरुपलक्षितत्वात्।

(५२) एकावली

स्थाप्यतेऽपोह्यते वापि यथापूर्वं परं परम्।
विशेषणतया यत्र वस्तु सैकावली द्विधा ॥ ४५ ॥

पूर्वं पूर्वं प्रति यत्रोत्तरोत्तरस्य वस्तुनो वीप्सया विशेषणभावेन स्थापनं निषेधो वा भवति, सा द्विधा बुधैरेकावली भण्यते। क्रमेणोदाहरणम्—

Here the tremulousness of the eye etc. form the natural characteristic of the body and are common to the rise of intoxication, there also these are seen.

Your enemies who, helpless and with minds apprehensive of your attack, always live in the caves of the snow-mountain—even a wise man does not know their fears, though they possess a body, horripilated and trembling. 156

But here, since coolness, which is understood from the power [of the stanza] is adventitious, tremor and horripilation also, which spring from that coolness, are similar in nature and are common, because they are observed in fears also.

Where each succeeding thing is affirmed or even denied as an attribute of each preceding thing, there we have the two-fold Necklace. 45

Where there occurs repeatedly the establishment or denial of each succeeding thing as a qualification for each preceding, that is termed two-fold Necklace by the wise. Illustrations in order—

पुराणि यस्यां सवराङ्गनानि वराङ्गना रूपपुरस्कृताङ्गयः ।
रूपं समुन्मीलितसद्विलासमस्त्रं विलासाः कुसुमायुधस्य ॥ १५७ ॥

न तज्जलं यन्न सुचारुपङ्कजं
न पङ्कजं तद् यदलीनषट्पदम् ।
न षट्पदोऽसौ कलगुञ्जितो न यो
न गुञ्जितं तन्न जहार यन्मनः ॥ १५८ ॥

पूर्वत्र पुराणां वराङ्गनाः, तासामङ्गविशेषणमुखेन रूपम्, तस्य विलासाः, तेषामप्यस्त्रम्-इत्यमुना क्रमेण विशेषणं विधीयते । उत्तरत्र प्रतिषेधेऽप्येवं योज्यम् ।

(५३) स्मरणम्

यथानुभवमर्थस्य दृष्टे तत्सदृशे स्मृतिः । अनुभूते स्मरणम्

यः पदार्थः केनचिदाकारेण नियतः यदाकदाचित् अनुभूतोऽभूत् स कालान्तरे स्मृतिप्रतिबोधाधायिनि तत्समाने वस्तुनि दृष्टे सति, यत् तथैव स्मर्यते, तत् भवेत् स्मरणम् । उदाहरणम्—

In which [*city*] houses are possessed of excellent women, excellent women have bodies adorned with beauty, beauty has good sportive movements shining therein and sportive movements are the missile of Cupid. 157

That is no water which does not possess good charming lotuses; that is no lotus which does not possess bees settled on it; that is no bee which does not possess a sweet hum; that is no hum which did not attract the mind. 158

In the former stanza to houses excellent women, to them the beauty through its being a qualification of the body, to that [beauty] sportive movements, to them also a missile--thus in this order a qualification is affirmed. In the latter stanza in the denial also, the arrangement should be so made.

The recollection of an object as it was experienced, when similar object is seen, [is the figure] Reminiscence. **46 abc**

When an object, which is at some time experienced as defined (*niyata*) by a certain form, is at another time recollected in exactly the same form, when another object similar to it, producing the awakening of remembrance, is seen, that would be Reminiscence. An illustration—

निम्ननाभिकुहरेषु यदम्भः प्लावितं चलदृशां लहरीभिः ।
तद्भवैः कुहरुतैः सुरनार्यः स्मारिताः सुरतकण्ठरुतानाम् ॥ १५९ ॥

यथा वा —

करजुअगहिअजसोआत्थणमुहविणिवेसिआहरपुडस्स ।
संभरिअपञ्चजण्णस्स णमह कण्हस्स रोमञ्चम् ॥ १६० ॥
[करयुगगृहीतयशोदास्तनमुखविनिवेशिताधरपुटस्य ।
संस्मृतपाञ्चजन्यस्य नमत कृष्णस्य रोमाञ्चम् ।]

(५४) भ्रान्तिमान्

भ्रान्तिमानन्यसंवित् तत्तुल्यदर्शने ॥ ४६ ॥

तदिति अन्यत् अप्राकरणिकं निर्दिश्यते । तेन समानम् अर्थादिह प्राकरणिकम् आश्रीयते । तस्य तथाविधस्य दृष्टौ सत्यां, यत् अप्राकरणिकतया संवेदनम्, स भ्रान्तिमान् ।

न चैष रूपकं प्रथमातिशयोक्तिर्वा । तत्र वस्तुतो भ्रमस्याभावात् । इह च अर्थानुगमनेन संज्ञायाः प्रवृत्तेः तस्य स्पष्टमेव प्रतिपन्नत्वात् ।

When water was flooded in the hollows of the deep navels of [damsels of] tremulous eyes by the billows, the celestial ladies were reminded of the sounds in [their] throats at the time of love-sport on account of Kuha-sounds arising therefrom. 159

Or as follows —

Bow to the horripilation of Kṛsṇa, who placed the cavity of his lips on the nipple of Yasodā's breast held with both hands and who cosequently recollected Pāncajanya. 160

Error [is] the comprehension of another [as being identical with an object] at the sight of similar object. **46 cd**

By the word it, another *i. e*· a matter not in hand is referred to. An object similar to it, *i. e.* of course here the matter in hand, is resorted to *i. e.* is understood. When, on that similar object, which is of that kind [*i. e.* the matter in hand] being seen, it is comprehended as being identical with the matter not in hand, that is Error.

And this is not Metaphor or the first Hyperbole; because there delusion in reality is absent. And because here it viz. delusion is quite distinctly understood, as seen from the use of the name in accordance \ he sense. An illustration—

उदाहरणम्—

कपाले मार्जारः पय इति कराँल्लेढि शशिन-
स्तरुच्छिद्रप्रोतान् बिसमिति करी संकलयति ।
रतान्ते तल्पस्थान् हरति वनिताप्यंशुकमिति
प्रभामत्तश्चन्द्रो जगदिदमहो विप्लवयति ॥ १६१ ॥

(५५) प्रतीपम्

आक्षेप उपमानस्य प्रतीपमुपमेयता ।
तस्यैव यदि वा कल्प्या तिरस्कारनिबन्धना ॥ ४७ ॥

अस्य धुरं सुतरामुपमेयमेव वोढुं प्रौढमिति कैमर्थ्येन यत् उपमानमाक्षिप्यते, यदपि तस्यैवोपमानतया प्रसिद्धस्य उपमानान्तरविवक्षयानादरार्थमुपमेयभावः कल्प्यते, तत् उपमेयस्योपमानप्रतिकूलवर्तित्वात् उभयरूपं प्रतीपम् । क्रमेणोदाहरणम्—

A cat licks the rays of the moon in a potsherd taking them for milk. An elephant grasps them as they enter the interstices of trees, thinking them to be a lotus-fibre. At the end of love-sport a woman also draws them as they rest on the bed thinking them to be her silken garment. Oh, the moon, intoxicated with lustre, deludes the world. 161

[If there is] condemnation of a standard of comparison, or if it itself is fancied to be an object of comparison, which becomes the cause of its censure, that is the Converse. **47**

When a standard of comparison is condemned by the declaration of its uselessness (*kaimārthyam*) in the form 'The object of comparison itself is able very efficiently (*sutarām*) to bear the yoke of this standard of comparison, when also that itself, which is well known in its character as a standard of comparison, is imagined to be an object of comparison with the desire of declaring another standard of comparison for it for the purpose of conveying its censure, that is the Converse of two forms, [so called] because the object of comparison is opposed to the standard of comparison. Illustrations in order—

लावण्यौकसि सप्रतापगरिमण्यग्रेसरे त्यागिनां
देव त्वय्यवनीभरक्षमभुजे निष्पादिते वेधसा ।
इन्दुः किं घटितः किमेष विहितः पूषा किमुत्पादितं
चिन्तारत्नमहो मुधैव किममी सृष्टाः कुलक्ष्माभृतः ॥ १६२ ॥

ए एहि दाव सुन्दरि कण्णं दाऊण सुणसु वअणिज्जम् ।
तुज्झ मुहेण किसोअरि चंदो उअमिज्जइ जणेण ॥ १६३ ॥

[अयि एहि तावत् सुन्दरि कर्णं दत्वा शृणुष्व वचनीयम् ।
तव मुखेन कृशोदरि चन्द्र उपमीयते जनेन ॥]

अत्र मुखेनोपमीयमानस्य शशिनः स्वल्पतरगुणत्वाद् उपमित्यनिष्पत्त्या 'वअणिज्जम्'—इति वचनीयपदाभिव्यङ्ग्यस्तिरस्कारः ।

क्वचित् तु निष्पन्नैवोपमितिक्रिया अनादरनिबन्धनम् । यथा—

गर्वमसंवाह्यमिमं लोचनयुगलेन किं वहसि मुग्धे ।
सन्तीदृशानि दिशि दिशि सरःसु ननु नीलनलिनानि ॥ १६४ ॥

When you, who are the abode of loveliness, possessed of the greatness of valour [also, heat], the foremost of the liberal and able with your hand to support the weight of the earth, were, O lord, created by the Creator, why was the moon fashioned, why was the sun made, why was the desire-yielding stone produced and why were these Kula-mountains created, all for nothing. 162

O beautiful damsel, come, hear this scandal attentively. O lady of the slender waist, the moon, is compared with your face. 163

Here owing to the non-establishment of the simile, because the moon, who is being compared with the face, possesses less qualities, there is censure of the moon which is suggested by the word scandal in 'Hear this scandal.'

But somewhere the act of comparison, actually (*eva*) completed or established, becomes the cause of censure. As—

O simple girl, why do you bear this unbearable pride on account of your pair of eyes? Indeed, there are such blue lotuses in lakes in every direction. 164

इहोपमेयीकरणमेवोत्पलानामनादरः ।

अनयैव रीत्या यत् असामान्यगुणयोगात् नोपमानभावमपि अनुभूतपूर्वि, तस्य तत्कल्पनायामपि भवति प्रतीपमिति प्रत्येतव्यम् । यथा —

अहमेव गुरुः सुदारुणानामिति हालाहल मा स्म तात दृप्यः ।
ननु सन्ति भवादृशानि भूयो भुवनेऽस्मिन् वचनानि दुर्जनानाम् ॥ १६५ ॥

अत्र हालाहलस्योपमानत्वमसंभाव्यमेवोपनिबद्धम् ।

(५६) सामान्यम्

प्रस्तुतस्य यदन्येन गुणसाम्यविवक्षया ।
ऐकात्म्यं बध्यते योगात् तत् सामान्यमिति स्मृतम् ॥ ४८ ॥

अतादृशमपि तादृशतया विवक्षितुं यत् अप्रस्तुतार्थेन संपृक्तमपरित्यक्तनिज-गुणमेव तदेकात्मतया निबध्यते, तत् समानगुणनिबन्धनात् सामान्यम् । उदाहरणम् —

Here the turning into an object of comparison itself is the censure of lotuses.

In this same manner when that object which, owing to the possession of uncommon qualities, did never before experience even the state of being the standard of comparison, is also imagined to have that viz. the state of being a standard of comparison, the Converse occurs—this should be understood. As—

'I alone am the best of the very dreadful'—with this thought (*iti*) be not proud, [O] dear deadly poison. Indeed, in this world there are the words of the wicked people in plenty, which are like you. 165

Here, the fact that the deadly poison should be a standard of comparison, which is impossible in itself (*eva*), is stated.

When identity of an object under description with another owing to [their] association is stated with a view to declaring the similarity of their qualities that is known as the Common. 48

When a thing, connected with a matter not in hand, is represented as being identical with that [matter] without at all abandoning its own quality, with a desire to describe it as being like that, though it is not like that, that is the figure Common, so called because it is caused by common quality.

मलयजरसविलिप्ततनवो नवहारलताविभूषिताः
सिततरदन्तपत्रकृतवक्त्ररुचो रुचिरामलांशुकाः ।

शशभृति विततधाम्नि धवलयति धरामविभाव्यतां गताः
प्रियवसतिं प्रयान्ति सुखमेव निरस्तभियोऽभिसारिकाः ॥ १६६ ॥

अत्र प्रस्तुततदन्ययोरन्यूनानतिरिक्ततया निबद्धं धवलत्वमेकात्मताहेतुः । अत एव पृथग्भावेन न तयोरुपलक्षणम् ।

यथा वा —

वेत्रत्वचा तुल्यरुचां वधूनां कर्णाग्रतो गण्डतलागतानि ।
भृङ्गाः सहेलं यदि नापतिष्यन् कोऽवेदयिष्यन्नवचम्पकानि ।

अत्र निमित्तान्तरजनितापि नानात्वप्रतीतिः प्रथमप्रतिपन्नमभेदं न व्युदसितुमुत्सहते, प्रतीतत्वात्तस्य । प्रतीतेश्च बाधायोगात् ।

Women moving to keep appointments of love with bodies smeared with sandal-juice, adorned with new creeper-like, necklaces with faces shining with extremely white ear-ornaments of ivory, with silken garments charming and spotless who [for all these reasons] have become undistinguishable, while the moon, whose light is spread all round, is whitening the earth, and who consequently have cast away fear, proceed to the abode of their lovers very (*eva*) happily. 166

Here the whiteness of the relevant and the irrelevant (*tādanya*), which is represented as neither less nor more is the cause of their identity. Hence only they *i.* e the relevant and the irrelevant are not observed as being distinct from each other. Or as—

Who would have known *i. e.* distinguished the new Campaka flowers, which had protruded to the surface of the cheeks from the tips of the ears of women, whose complexion was similar to the bark of bamboos, if bees had not fallen on them. 167

Here the apprehension of difference, though produced by another cause, is not capable of throwing away the identity first apprehended, because it has actually been apprehended, and because it is not possible to sublate an apprehension (once produced).

(५७) विशेषः

विना प्रसिद्धमाधारमाधेयस्य व्यवस्थितिः ।
एकात्मा युगपद् वृत्तिरेकस्यानेकगोचरा ॥ ४९ ॥
अन्यत् प्रकुर्वतः कार्यमशक्यस्यान्यवस्तुनः ।
तथैव करणं चेति विशेषस्त्रिविधः स्मृतः ॥ ५० ॥

प्रसिद्धाधारपरिहारेण यत् आधेयस्य विशिष्टा स्थितिरभिधीयते, स प्रथमो विशेषः । उदाहरणम्—

दिवमप्युपयातानामाकल्पमनल्पगुणगणा येषाम् ।
रमयन्ति जगन्ति गिरः कथमिव कवयो न ते वन्द्याः ॥ १६८ ॥

एकमपि वस्तु यत् एकेनैव स्वभावेन युगपदनेकत्र वर्तते, स द्वितीयः । उदाहरणम्—

सा वसइ तुज्झ हिअए सा च्चिअ अच्छीसु सा अ वअणेसु ।
अह्मारिसाण सुन्दर ओआसो कत्थ पावाणम् ॥ १६९ ॥
[सा वसति तव हृदये सैवाक्ष्णोः सैव वचनेषु ।
अस्मादृशीनां सुन्दर अवकाशः कुत्र पापानाम् ॥]

The existence of the supported without the well known support; the simultaneous presence of one in many places in the same form; and the accomplishment of another impossible thing just in the same way by some one doing another work; thus the figure Special is known to be three-fold. 49–50

When the peculiar existence of the supported by avoiding the well known support is stated, that is the first Special. An illustration—

How possibly (*iva*) are those poets not worthy of salutation, whose words possessed of a multitude of many excellences, gladden the worlds, till the end of the universe, though they have gone to heaven. 168

When a thing, though one, simultaneously exists in many places in one and the same form, that is the second variety.

She lives in your heart, she alone in your eyes and she in your words. How can there be room for wretched women like us oh beautiful one? 169

When also, a person, commencing to do something with vehemence, commences another work, though impossible with that same effort, that is another variety of Special. An illustration—

यदपि किंचिद्रभसेन आरभमाणस्तेनैव यत्नेनाशक्यमपि कार्यान्तरमारभते, सोऽपरो विशेषः । उदाहरणम्—

स्फुरदद्भुतरूपमुत्प्रतापज्वलनं त्वां सृजतानवद्यविद्यम् ।
विधिना ससृजे नवो मनोभूर्भुवि सत्यं सविता बृहस्पतिश्च ॥१७०॥

यथा वा—

गृहिणी सचिवः सखी मिथः प्रियशिष्या ललिते कलाविधौ ।
करुणाविमुखेन मृत्युना हरता त्वां वद किं न मे हृतम् ॥१७१॥

सर्वत्र एवंविधविषयेऽतिशयोक्तिरेव प्राणत्वेनावतिष्ठते, तां विना प्रायेणालंकारत्वायोगात् । अत एवोक्तम्—

सैषा सर्वैव [*v. l.* सर्वत्र] वक्रोक्तिरनयार्थो विभाव्यते ।
यत्नोऽस्यां कविभिः कार्यः कोऽलंकारोऽनया विना ॥ इति ।

(५८) तद्गुणः

स्वमुत्सृज्य गुणं योगादत्युज्ज्वलगुणस्य यत् ।
वस्तु तद्गुणतामेति भण्यते स तु तद्गुणः ॥ ५१ ॥

While creating you, whose extraordinary beauty is shining, whose fire-like valour is prominent and whose learning is blameless, the creator has really created in this world a new Cupid, Sun and Bṛhaspati. 170

Or as—

You were my wife, counsellor, friend in private and a dear pupil in the delicate practice of arts. Say what has not been taken away from me by the remorseless Death, who took you way. 171

Everywhere in a province of this kind the figure Atiśayokti itself exists as the life of the figure concerned, because without it generally no figure is possible. Hence, indeed, it is said—

This Atiśayokti here is just all striking speech. By this, sense is made more charming. Effort should be made by a poet towards this. What figure is possible without this ?

But when a thing, having given up its own quality, owing to association with another of very brilliant quality, assumes the quality of the other one, that is the Borrower. **51**

वस्तु तिरस्कृतनिजरूपं केनापि समीपगतेन प्रगुणतया स्वगुणसंपदोपरक्तं तत्प्रतिभासमेव यत् समासादयति, स तद्गुण:, तस्याप्रकृतस्य गुणोऽत्रास्तीति ।

उदाहरणम्—

विभिन्नवर्णा गरुडाग्रजेन सूर्यस्य रथ्या: परित: स्फुरन्त्या ।
रत्नै: पुनर्यत्र रुचा रुचं स्वामानिन्यिरे वंशकरीरनीलै: ॥ १७२ ॥

अत्र रवितुरगापेक्षया गरुडाग्रजस्य, तदपेक्षया च हरिन्मणीनां प्रगुणवर्णता ।

(५९) अतद्गुण:

तद्रूपाननुहारश्चेदस्य तत् स्यादतद्गुणः ।

यदि तु तदीयं वर्णं संभवन्त्यामपि योग्यतायाम् इदं न्यूनगुणं न गृह्णीयात्, तदा भवेदतद्गुणो नाम । उदाहरणम् —

धवलोसि जइ वि सुन्दर तह वि तुए मज्झ रञ्जिअं हिअअम् ।
राअभरिए वि हिअए सुहअ णिहित्तो ण रत्तोसि ॥ १७३ ॥

When a thing, whose own form is obscured, is tinged by some other thing that is near, with the dominating excellence and assumes just the appearance of that other thing, that [is the figure] Borrower, [so called] because here there is [the assumption of] the quality of that viz. the irrelevant. Here is an illustration—

Where the horses of the sun, whose [original green] colour was changed by [Aruṇa,] the elder brother of Garuda, were restored to their proper (*sva*) lustre by jewels green like sprouts of bamboos, with their lustre, that was flashing all round. 172

Here in comparison with the horses of the sun the elder brother of Garuda, and in comparison with him the green jewels, possess dominating colour.

If this [thing] does not assume the form of that [another], then that would be the figure Non- Borrower. **52 *ab***

But if this thing of inferior quality would not take the colour of the other even when the capacity is present, then would occur a figure named the Non-Borrower. Here is an illustration–

Even though you are fair, O handsome yet you have reddened [also, filled with love] my heart. Though placed. O fortunate one, in my heart, filled with redness [also, love] you are not reddened [also. not inspired with love]. 173

[धवलोऽसि यद्यपि सुन्दर तथापि त्वया मम रञ्जितं हृदयम् ।
रागभरितेऽपि हृदये सुभग निहितो न रक्तोऽसि ॥]

अत्रातिरक्तेनापि मनसा संयुक्तो न रक्ततामुपगत इत्यतद्गुणः ।

किं च तदिति अप्रकृतम् अस्येति च प्रकृतमत्र निर्दिश्यते । तेन यत् अप्रकृतस्य रूपं प्रकृतेन कुतोऽपि निमित्तात् नानुविधीयते, सोऽतद्गुण इत्यपि प्रतिपत्तव्यम् । यथा —

गाङ्गमम्बु सितमम्बु यामुनं कज्जलाभमुभयत्र मज्जतः ।
राजहंस तव सैव शुभ्रता चीयते न च न चापचीयते ॥ १७४ ॥

(६०) व्याघातः

यद् यथा साधितं केनाप्यपरेण तदन्यथा ॥ ५२ ॥
तथैव यद् विधीयेत स व्याघात इति स्मृतः ।

येनोपायेन यत् एकेनोपकल्पितम्, तस्यान्येन जिगीषुतया तदुपायकमेव यत् अन्यथाकरणम्, स साधितवस्तुव्याहतिहेतुत्वात् व्याघातः । उदाहरणम् —

Here though connected with the exceedingly red [also, affectionate] mind, he did not attain redness [also love]–thus arises the Non– Borrower.

Moreover by 'that' [in the definition] the irrelevant and by 'of this' the relevant is referred to here. Therefore, when the form of the irrelevant is not assumed by the relevant through some cause, that is the Non–Borrower– this also should be understood. As—

The water of the Gangā is white and the water of the Yamunā is of the lustre of collyrium. That same whiteness of yours, O royal swan, as you plunge in both, is not heightened and is not lessened. 174

When that [thing], which is accomplished by some one in a certain manner (*yathā*), would be made otherwise by another in exactly the same manner, that is known as Frustration. **52 cd 53 ab**

When that thing, which is accomplished by one with some means, is rendered otherwise by another with just the same means with a desire to conquering, that is Frustration, so called because it is the cause of the destruction of an accomplished object. An Illustration:–

दृशा दग्धं मनसिजं जीवयन्ति दृशैव याः ।
विरूपाक्षस्य जयिनीस्ताः स्तुवे वामलोचनाः ॥ १७५ ॥

(६१) संसृष्टिः

सेष्टा संसृष्टिरेतेषां भेदेन यदिह स्थितिः ॥ ५३ ॥

एतेषां समनन्तरमेवोक्तस्वरूपाणामलंकाराणां यथासंभवमन्योन्यनिरपेक्षतया यत् एकत्र, शब्दभागे एव, अर्थविषये एव, उभयत्रापि वा, अवस्थानम्, सा एकार्थसमवायस्वभावा संसृष्टिः ।

तत्र शब्दालंकारसंसृष्टिर्यथा —

वदनसौरभलोभपरिभ्रमद्भ्रमरसंभ्रमसंभृतशोभया ।
चलितया विदधे कलमेखलाकलकलोऽलकलोलदृशान्यया ॥ १७६ ॥

अर्थालंकारसंसृष्टिस्तु —

लिम्पतीव तमोऽङ्गानि वर्षतीवाञ्जनं नभः ।
असत्पुरुषसेवेव दृष्टिर्विफलतां गता ॥ १७७ ॥

I praise those [ladies] of winsome eyes, the conquerors of Siva, who revive with their very eye Cupid, who was burnt down [by Siva] with his eye. 175

When there is the existence of these [figures] here independently of one another that is admitted to be the figure Aggregation. 53 cd

When there is the presence of these figures, whose nature has been explained just before, according to possibility, independently of one another, in one place, [*i.e.*] in the portion of word only, in the province of sense only or in both, that is Aggregation, whose nature is connection of many figures with one object.

There the Aggregation of figures of word is illustrated in—

Kalakala-sound of the jingling girdle was made by another woman, whose beauty was enhanced by the confusion caused by the bees hovering round her in greed for the fragrance of her face, who [consequently] moved and whose eyes were tremulous owing to dishevelled tresses. 176

But the Aggregation of the figures of sense is illustrated in the following—

Darkness as though besmears the limbs. The sky as it were showers collyrium. Like service rendered to a bad man, our sight has attained fruitlessness. 177

पूर्वत्र परस्परनिरपेक्षौ यमकानुप्रासौ संसृष्टिं प्रयोजयतः । उत्तरत्र तु तथाविधे उपमोत्प्रेक्षे ।

शब्दार्थालंकारयोस्तु संसृष्टिः—

सो णत्थि एत्थ गामे जो एअं महमहन्तलाअण्णम् ।
तरुणाण हिअअलूडिं परिसिप्पन्तीं णिवारेइ ॥ १७८ ॥

[स नास्त्यत्र ग्रामे य एनां महमहायमानलावण्याम् ।
तरुणानां हृदयलुण्ठाकीं परिसर्पन्तीं निवारयति ॥]

अत्रानुप्रासो रूपकं चान्योन्यानपेक्षे । संसर्गश्च तयोरेकत्र वाक्ये छन्दसि वा समवेतत्वात्—

(६२) संकरः

अविश्रान्तिजुषामात्मन्यङ्गाङ्गित्वं तु संकरः ।

एते एव यदात्मनि अनासादितस्वतन्त्रभावाः परस्परम् अनुग्राह्यानुग्राहकतां दधति, स एषां संकीर्यमाणस्वरूपत्वात् संकरः ।

उदाहरणम् —

In the former stanza Rhyme and Alliteration, which are independent of each other, cause Aggregation. But in the latter stanza Simile and Poetical Fancy of that kind give rise to Aggregation.

But the Aggregation of figures of word and sense is illustrated in the following—

He exists not here in the village who would ward off this wandering woman, whose beauty causes great joy and who is the thief of the hearts of youths. 178

Here Alliteration and Metaphor are independent of each other. And the two are combined, because they are connected in one place viz. in a sentence or in a stanza.

But the relation of subordinate and principal of [these figures] when they do not enjoy rest in themselves represents the figure Commixture. **54 ab**

Where these very figures, that have not obtained independent existence in themselves, mutually develop the relation of principal and subordinate, that is Commixture, so called because the nature of these is intermixed here. The following is an illustration —

आत्ते सीमन्तरत्ने मरकतिनि हृते हेमताटङ्कपत्रे
लुप्तायां मेखलायां झटिति मणितुलाकोटियुग्मे गृहीते ।
शोणं बिम्बोष्ठकान्त्या त्वदरिमृगदृशामित्वरीणामरण्ये
राजन् गुञ्जाफलानां स्रज इति शबरा नैव हारं हरन्ति ॥ १७९ ॥

अत्र तद्गुणमपेक्ष्य भ्रान्तिमता प्रादुर्भूतम्, तदाश्रयेण च तद्गुणः सचेतसां प्रभूतचमत्कृतिनिमित्तमित्यनयोरङ्गाङ्गिभावः । यथा वा —

जटाभाभिर्भाभिः करधृतकलङ्काक्षवलयो
वियोगिव्यापत्तेरिव कलितवैराग्यविशदः ।
परिप्रेङ्खत्तारापरिकरकपालाङ्किततले
शशी भस्मापाण्डुः पितृवन इव व्योम्नि चरति ॥ १८० ॥

उपमा रूपकम् उत्प्रेक्षा श्लेषश्चेति चत्वारोऽत्र पूर्ववत् अङ्गाङ्गितया प्रतीयन्ते ।

When the crest-jewel, an emerald was grasped; when the gold ear-ring was snatched; when the girdle was suddenly wrested away; when the pair of jewelled anklets was taken:—the foresters do not at all snatch away the necklaces, rendered red with the lustre of bimba-like lips of the deer-eyed wives of your enemies, that are wandering in the forest, thinking them [*i. e.* pearl necklaces] to be garlands of gunja fruit. 179

Here the figure Error has arisen with the help of, the Borrower, and the Borrower as the support of that becomes the cause of abundant charm to men of appreciation—thus these two have the relation of subordinate and principal between them. Or as—

The moon, pale like [also, with] ashes, moves in the sky, which is like a cemetery,—[the sky] the surface of which is marked with the skulls in the form of the clusters (*parikarah*) of moving stars;—[the moon] who is characterized by splendours resembling matted hair, who holds the rosary in the form of the spot in the hand in the form of the ray and who is pale [also, pure] owing to absence of redness [also, passionlessness] which is asssumed as though through [grief for] the destruction of separated lovers [also, the destruction of evanescent worldly objects]. 180

Simile, Metaphor, Poetical Fancy and Paronomasia–these four figures here are apprehended in the relation of subordinate and principal.

कलङ्क एवाक्षवलयमिति रूपकपरिग्रहे करधृतत्वमेव साधकप्रमाणतां प्रतिपद्यते। अस्य हि रूपकत्वे तिरोहितकलङ्करूपम् अक्षवलयमेव मुख्यतयावगम्यते। तस्यैव च करग्रहणयोग्यतायां सार्वत्रिकी प्रसिद्धिः। श्लेषच्छायया तु कलङ्कस्य करधारणम् असदेव प्रत्यासत्त्या उपचर्य योज्यते। शशाङ्केन केवलं कलङ्कस्य मूर्त्यैव उद्वहनात्। कलङ्कोऽक्षवलयमिवेति तु उपमायां कलङ्कस्य उत्कटतया प्रतिपत्तिः। न चास्य करधृतत्वं तत्त्वतोऽस्तीति मुख्येऽप्युपचार एव शरणं स्यात्।

एवंरूपश्च संकरः शब्दालंकारयोरपि परिदृश्यते। यथा—

राजति तटीयमभिहत–दानव–रासातिपाति–साराव–नदा।
गजता च यूथमविरत–दान–वरा सातिपाति सारा वनदा॥ १८१॥

अत्र यमकमनुलोमप्रतिलोमश्च चित्रभेदः पादद्वयगते परस्परापेक्षे।

'The rosary in the form of the spot'—thus in understanding a metaphor here the quality of being held in the hand becomes a deciding reason. For, when this [compound kalaṅkākṣavalayam] is a metaphor, the rosary itself, which conceals the form of the spot, is principally understood; and that [rosary] alone is everywhere known as being fit for being held in the hand. But the holding of the spot by the ray owing to the influence (*chāyā*) of paronomasia, which is not true at all, is represented as true in a metaphorical way (*upacarya*) owing to proximity [of the ray and the orb], because the spot is held by the moon himself with his form only. But 'The spot like the rosary'—thus in a simile the spot is apprehended prominently. And it *i. e.* the spot is not held by the hand in reality; therefore, even in the case of the principal [which in this simile is the spot] there would be resort to a metaphorical use of the word (*upacārah*) [and it is better to resort to such metaphorical use in the case of the subordinate only].

And such commixture of two figures of word also is in many places (*pari*) seen. As—

Here shines the mountain slope (*tati*), which has disturbed the sport (*rāsah*) of demons and which possesses a river flowing swiftly and noisy (*sārāva*). And the elephants efficiently (*ati*) protect their herd–[the elephants,] which are excellent (*vara*) owing to ceaseless rut, which are strong and which fell forests. 181

Here rhyme and [the figure called] Anuloma–pratiloma, a variety of Çitra, which are found in two quarters viz. the second and the fourth, are dependent on each other.

एकस्य च ग्रहे न्यायदोषाभावादनिश्चयः ॥ ५४ ॥

द्वयोर्बहूनां वा अलंकाराणामेकत्र समावेशेऽपि विरोधात् न यत्र युगपदवस्थानम्, न चैकतरस्य परिगृहे साधकम्, तदितरस्य वा परिहारे बाधकमस्ति, येनैकतर एव परिगृह्येत, स निश्चयाभावरूपो द्वितीयः संकरः। समुच्चयेन संकरस्यैवाक्षेपात्। उदाहरणम्—

जह गहिरो जह रअणणिब्भरो जह अ णिम्मलच्छाओ।
तह किं विहिणा एसो सरसवाणीओ जलणिही ण किओ ॥ १८२ ॥

[यथा गभीरो यथा रत्ननिर्भरो यथा च निर्मलच्छायः।
तथा किं विधिना एष सरसपानीयो जलनिधिर्न कृतः ॥]

अत्र समुद्रे प्रस्तुते विशेषणसाम्यादप्रस्तुतार्थप्रतीतेः किमसौ समासोक्तिः, किम् अब्धेरप्रस्तुतस्य मुखेन कस्यापि तत्समगुणतया प्रस्तुतस्य प्रतीतेः इयमप्रस्तुतप्रशंसा इति संदेहः। यथा वा—

And the uncertainty on account of the absence of a favourable reason and an unfavourable reason for understanding any one figure represents the second Commixture, called Doubtful Commixture. 54 cd

Where, two or more figures, though they are found, in one place, connot remain [there] simultaneously owing to mutual opposition, and where there is no favourable reason for understanding one of the figures or [where there is no] unfavourable reason for excluding a figure other than that, so that one of the figures alone would be comprehended, that is the second Commixture of the form of the absence of certainty. For, by the word ca occurring in the Kārikā the figure commixture itself is suggested. This is an illustration—

As it is deep, as full of jewels and as of pure colour so why has this ocean not been made by the creator to be of sweet water? 182

Here, is this, the figure Speech of Brevity, because of the apprehension of an irrelevant matter viz. a certain man on account of the commonness of adjectives, when the sea is relevant? Or is this Irrelevant Description, because of the apprehension of some relevant matter viz. a certain man through (*mukhena*) the irrelevant sea, owing to its possessing qualities common with that sea?—thus there is a doubt. Or as—

नयनानन्ददायीन्दोर्बिम्बमेतत् प्रसीदति ।
अधुनापि निरुद्धाशमविशीर्णमिदं तमः ॥ १८३ ॥

अत्र किं कामस्योद्दीपकः कालो वर्तते इति भङ्ग्यन्तरेणाभिधानात् पर्यायोक्तम्, उत ,वदनस्येन्दुबिम्बतया अध्यवसानात् अतिशयोक्तिः, किं वा एतदिति वक्त्रं निर्दिश्य तद्रूपारोपवशात् रूपकम्, अथवा तयोः समुच्चयविवक्षायां दीपकम्, अथवा तुल्ययोगिता, किमु प्रदोषसमये विशेषणसाम्यादाननस्यावगतौ समासोक्तिः, आहोस्वित् मुखनैर्मल्यप्रस्तावात् अप्रस्तुतप्रशंसा इति बहूनां संदेहादयमेव संकरः ।

यत्र तु न्यायदोषयोरन्यतरस्यावतारः, तत्र एकतरस्य निश्चयात् न संशयः । न्यायश्च साधकत्वम् अनुकूलता वा, दोषोऽपि बाधकत्वं प्रतिकूलता वा । तत्र

सौभाग्यं वितनोति वक्त्रशशिनो ज्योत्स्नेव हासद्युतिः ॥ १८४ ॥

This orb of the moon. which gives delight to the eyes, beams. Even now darkness [also, gloom due to separation], which has blocked the quarters [also, which has blocked hopes] has not been dispelled. 183

Here, is the figure Periphrasis, because through different mode it is stated, 'The time is such as excites love'? or the Speech of Excellence because the face is ascertained to be identical with the orb of the moon? or is the figure Metaphor, because of the force of the superimposition of the form of that [moon] after having referred to the face by the word 'this'? or then, the Illuminator, when there is the desire to state the conjunction of those two? or then, the Equal Paring? or is the figure the Speech of Brevity, when in the time of the evening the face is apprehended on account of the commonness of the adjective? or the Irrelevant Description on account of the spotlessness of the face being the matter in hand (*prastāvah*)?—thus on account of the doubt about many figures this very Commixture is the figure in this stanza.

But where there is the presence of a favourable reason and an unfavourable reason there owing to the determination of one figure from among many no doubt exists. And a favourable reason means the property of being conducive to or favourableness. An unfavourable reason also means the quality of being adverse to or unfavourableness. There—

The splendour of laugh, like the moon–light, enhances the loveliness of the face resembling the moon. 184

इत्यत्र मुख्यतया अवगम्यमाना हासद्युतिर्वक्त्रे एवानुकूल्यं भजते इत्युपमायाः साधकम्, शशिनि तु न तथा प्रतिकूलेति रूपकं प्रति तस्याः अबाधकता ।

वक्त्रेन्दौ तव सत्ययं यदपरः शीतांशुरभ्युद्यतः ॥ १८५ ॥

इत्यत्रापरत्वमिन्दोरनुगुणं न तु वक्त्रस्य प्रतिकूलमिति रूपकस्य साधकतां प्रतिपाद्यते, न तूपमाया बाधकताम् ।

राजनारायणं लक्ष्मीस्त्वामालिङ्गति निर्भरम् ॥ १८६ ॥

इत्यत्र पुनरालिङ्गनमुपमां निरस्यति, सदृशं प्रति परप्रेयसीप्रयुक्तस्यालिङ्गन-स्यासंभवात् ।

पादाम्बुजं भवतु नो विजयाय मञ्जु-
मञ्जीरशिञ्जितमनोहरमम्बिकायाः ॥ १८७ ॥

इत्यत्र मञ्जीरशिञ्जितम् अम्बुजे प्रतिकूलम् असंभवादिति रूपकस्य बाधकम्, न तु पादेऽनुकूलमित्युपमायाः साधकमभिधीयते । विध्युपमर्दिनो बाधकस्य तदपे-क्षयोत्कटत्वेन प्रतिपत्तेः । एवमन्यत्रापि सुधीभिः परीक्ष्यम् ।

—thus here the splendour of laugh, which is prominently apprehended, attains favourableness only in the face; therefore, it is conducive to Simile; but to the moon it is not quite so unfavourable; therefore, it is not opposed to Metaphor.

When the moon in the form of your face is there, since this other moon has arisen— 185

—thus here 'other-ness' is favourable to the moon but is not unfavourable to the face; therefore, it attains the state of being conducive to Metaphor, but not to the state of being adverse to Simile.

Laksmi closely embraces you, who are Nārāyaṇa in the form of the king. 186

—thus here on the other hand [*punar*] the action of embracing excludes Simile, because an embrace given by the wife of another to some one who is similar to her lover is not possible.

May Ambikā's foot, resembling a lotus, which is attractive owing to the sweet jingling of anklets, conduce to our victory. 187

—Thus here the jingling of anklets is unfavourable to the lotus on account of the impossibility of its having anything to do with it; therefore, it is opposed to Metaphor; but because it is favourable to the foot, it is not said to be conducive to Simile. For, a reason, which is adverse [to a certain figure and] which- [therefore, definitely]

स्फुटमेकत्र विषये शब्दार्थालंकृतिद्वयम् ।
व्यवस्थितं च

अभिन्ने एव पदे स्फुटतया यत् उभावपि शब्दार्थालंकारौ व्यवस्थां समासादयतः सोऽप्यपरः संकरः । उदाहरणम्—

स्पष्टोल्लसत्किरणकेसरसूर्यबिम्ब–
विस्तीर्णकर्णिकमथो दिवसारविन्दम् ।
श्लिष्टाष्टदिग्दलकलापमुखावतार-
बद्धान्धकारमधुपावलि संचुकोच ।। १८८ ।।

अत्र एकपदानुप्रविष्टौ रूपकानुप्रासौ ।

तेनासौ त्रिरूपः परिकीर्तितः ।। ५५ ।।

तदयमनुग्राह्यानुग्राहकतया संदेहेन एकपदप्रतिपाद्यतया च व्यवस्थितत्वात् त्रिप्रकार एव संकरो व्याकृतः । प्रकारान्तरेण तु न शक्यो व्याकर्तुम्, आनन्त्यात् तत्प्रभेदानाम् ।

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negatives (*upamardi*) the presence (*vidhih*) of that figure is apprehended more prominently [in its character of being adverse to that figure] in comparison with that [viz. its character of being favourable to another figure].

And when two figures, one of word and one of sense, are present in one place, that is another Commixture. **55 abc**

When in a not-at-all-different *i. e.* one and the same word even both figures of word and sense attain existence distinctly, that also is another Commixture. The following is an illustration—

Then the lotus in the form of the day closed—[the day–lotus] whose broad pericarp (*karnika*) is the orb of the sun and whose filaments are the distinctly shining rays and which possesses a row of bees in the form of the darkness formed at the advent of the evening (*mukham*) and whose collection (*kalapah*) of petals are the eight quarters which are mingled together. **188**

Here Metaphor and Alliteration are embodied in one word.

Therefore this Commixture is stated to be three fold. ***55cd***

Therefore, this Commixture has been explained as threefold only on account of its existence being due to the relation of principal and subordinate, to a doubt and to its being conveyed by the same words. But it is not possible to explain it in a different manner on account of the endlessness of its varieties.

इति प्रतिपादिताः शब्दार्थोभयगतत्वेन त्रैविध्यजुषोऽलंकाराः ।

अलंकाराणां त्रिविधविभागस्य अन्वयव्यतिरेकहेतुत्वम्

कुतः पुनरेष नियमो यदेतेषां तुल्येऽपि काव्यशोभातिशयहेतुत्वे कश्चिदलंकारः शब्दस्य, कश्चिदर्थस्य, कश्चिच्चोभयस्येति चेत् । उक्तमत्र' यथा काव्ये दोषगुणालंकाराणां' शब्दार्थोभयगत्वेन व्यवस्थायामन्वयव्यतिरेकावेव प्रभवतः, निमित्तान्तरस्याभावात् । ततश्च योऽलंकारो यदीयान्वयव्यतिरेकावनुविधत्ते, स तदलंकारो व्यवस्थाप्यते इति ।

एवं च यथा पुनरुक्तवदाभासः परम्परितरूपकं चोभयोर्भावाभावानुविधायितया उभयालंकारौ, तथा शब्दहेतुकार्थान्तरन्यासप्रभृतयोऽपि द्रष्टव्याः । अर्थस्य तु तत्र वैचित्र्यम् उत्कटतया प्रतिभासते इति वाच्यालंकारमध्ये वस्तुस्थितिमनपेक्ष्यैव लक्षिताः ।

योऽलंकारो यदाश्रितः स तदलंकार इत्यपि कल्पनायाम् अन्वयव्यतिरेकावेव समाश्रयितव्यौ, तदाश्रयणमन्तरेण विशिष्टस्याश्रयाश्रयिभावस्याभावात् । इत्यलंकाराणां यथोक्तनिमित्त एव परस्परव्यतिरेको ज्यायान् ।

Thus have been explained figures that enjoy three-fold character according as they belong to word and sense and both.

If some one asks: Though these figures are equally the cause of bringing out the excellence of the beauty of poetry, whence again comes this rule that some figure belongs to word, some to sense and some to both? To this the reply is that it has already been said here that (*yathā*) presence and absence alone are able to decide the arrangement of defects, excellences and figures in poetry as belonging to word, sense and both, because of the absence of any other cause. And, therefore, that figure, which follows the presence and absence of something viz. word, sense or both, is determined to be a figure of that viz. word, sense or both.

And thus, as Semblance of Repeated Words and Consequential Metaphor are figures of both word and sense on account of their following the presence and absence of both, so Corroboration based on, word and others also should be understood as being similar *i. e.* as figures of both word and sense. But there the strikingness of sense shines prominently; hence they have been defined among figures of sense without at all having any regard to the true state of things.

Even if one were to make the supposition 'That figure is the figure of that by which it is supported or on which it is dependent,'

अलंकारदोषाणामुक्तदोषेषु अन्तर्भाव:

एषां दोषा यथायोगं संभवन्तोऽपि केचन ।
उक्तेष्वन्तर्भवन्तीति न पृथक् प्रतिपादिताः ॥ ५६ ॥

अनुप्रासदोषाः

तथा हि । अनुप्रासस्य प्रसिद्ध्यभावो वैफल्यं वृत्तिविरोध इति ये त्रयो दोषाः, ते प्रसिद्धिविरुद्धताम् अपुष्टार्थत्वं प्रतिकूलवर्णतां च यथाक्रमं न व्यतिक्रामन्ति, तत्स्वभावत्वात् । क्रमेणोदाहरणम्—

चक्री चक्रारपङ्क्तिं हरिरपि च हरीन् धूर्जटिर्धूर्ध्वजाग्रान्
अक्षं नक्षत्रनाथोऽरुणमपि वरुणः कूबराग्रं कुबेरः ।
रंहः संघः सुराणां जगदुपकृतये नित्ययुक्तस्य यस्य
स्तौति प्रीतिप्रसन्नोऽन्वहमहिमरुचेः सोऽवतात् स्यन्दनो वः ॥ १८९ ॥

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presence and absence themselves would have to be resorted to for determining the division of figures; because as specialized relation of the support and the supported does not exist without resort to those [viz. presence and absence]. Hence mutual distinction of figures as caused in the manner stated above, is better. 56

Some defects of these figures, though possible, are not separately treated, because they are included, according to special circumstances, in those defects which have already been stated.

To explain the same: Thus, those three defects of Alliteration [viz.] absence of usage, fruitlessness and opposition to style are not respectively different from Opposition to Usage, because they are identical in name with them. These are illustrations in order—

May that chariot of the hot-rayed [sun] protect you—the chariot whose row of the wheel-spokes the Possessor of the discus viz. Visnu praises; whose horses Indra also [praises]; whose yoke and banner-tops S'iva praises; whose axle the lord of the stars viz. the moon praises; whose charioteer Aruṇa also Varuṇa praises; whose yoke-end Kubera praises; whose speed, as it is ever yoked for the benefit of the world a multitude of gods, pleased witl joy, every day praises. 189

अत्र कर्तृकर्मप्रतिनियमेन स्तुतिः अनुप्रासानुरोधेनैव कृता, न पुराणेतिहासादिषु तथा प्रतीतेति प्रसिद्धिविरोधः ।

भण तरुणि रमणमन्दिरमानन्दस्यन्दिसुन्दरेन्दुमुखि ।
यदि सल्लीलोल्लापिनि गच्छसि, तत् किं त्वदीयं मे ॥ १९० ॥
अनणुरणन्मणिमेखलमविरतशिञ्जनमञ्जुमञ्जीरम् ।
परिसरणमरुणचरणे रणरणकमकारणं कुरुते ॥ १९१ ॥

अत्र वाच्यस्य विचिन्त्यमानं न किंचिदपि चारुत्वं प्रतीयते इत्य पुष्टार्थतैवानुप्रासस्य वैफल्यम् ।

अकुण्ठोत्कण्ठ्या पूर्णमाकण्ठं कलकण्ठि माम् ।
कम्बुकण्ठ्याः क्षणं कण्ठे कुरु कण्ठार्तिमुद्धर ॥ १९२ ॥

अत्र शृङ्गारे परुषवर्णाडम्बरः पूर्वोक्तरीत्या विरुद्धते इति परुषानुप्रासोऽत्र प्रतिकूलवर्णतैव वृत्तिविरोधः ।

Here the praise with the individual restriction of the agent and the object is represented with regard to Alliteration only; it is not thus known in legendary and historical works and the like; hence the defect here, which by others is considered to be 'absence of usage', is nothing but Opposition to Usage.

Say, O young girl, who possess a beautiful moon-like face flowing with delight and O you who speak aloud with good grace, if you go to the house of your lover, then, why your— 190

Going or movement, O lady of red feet, wherein the jewelled girdle is loudly jingling and wherein the lovely anklets are ceaselessly tinkling, creates causeless uneasiness to me. 191

Here no charm whatever is apprehended as belonging to the expressed sense, as we ponder over it; hence what is called fruitlessness of alliteration is Non–nourishment of Sense only.

O woman of sweet voice, place me, who am filled to the neck with unchecked longing, in the neck of that girl of conch–like neck and remove the pain of my neck. 192

Here the pompous use (*āḍambaraḥ*) of harsh words in [the delineation of the sentiment of] love is contradicted in the manner stated before; therefore, here, alliteration with harsh words, which constitutes what is known as opposition to style, is Unfavourableness of Letters only.

यमकदोषः

यमकस्य पादत्रयगतत्वेन यमनमप्रयुक्तत्वं दोषः। यथा—

भुजंगमस्येव मणिः सदम्भा ग्राहावकीर्णेव नदी सदम्भाः॥
दुरन्ततां निर्णयतोऽपि जन्तोः कर्षन्ति चेतः प्रसभं सदम्भाः॥ १९३॥

उपमादोषाः

उपमायाम् उपमानस्य जातिप्रमाणगतन्यूनत्वम् अधिकता वा तादृशी अनुचितार्थत्वं दोषः। धर्माश्रये तु न्यूनाधिकत्वे यथाक्रमं हीनपदत्वमधिकपदत्वं च न व्यभिचरतः। क्रमेणोदाहरणम्—

चण्डालैरिव युष्माभिः साहसं परमं कृतम्॥ १९४॥

वह्निस्फुलिङ्ग इव भानुरयं चकास्ति॥ १९५॥

अयं पद्मासनासीनश्चक्रवाको विराजते।
युगादौ भगवान् वेधा विनिर्मित्सुरिव प्रजाः॥ १९६॥

The composition of Rhyme as being present in three quarters is the defect called Unemployedness. For example—

Deceitful people attract the heart of a person, though he definitely understands their wickedness, like the jewel, possessed of brilliancy, of a serpent and like a river of good water, crowded with sharks. 193

In a simile inferiority of the standard of comparison as regards class and size or proportion, or superiority of that kind, is the defect called Inappropriateness of Meaning. But inferiority and superiority, based on common property, are not different from Deficiency of Word and Redundancy of Word respectively. Here are illustrations in order—

A great adventure has been performed by you as by Caṇḍālas. 194

This sun shines like a spark of fire. 195

This Cakravāka bird, sitting on the seat of a lotus, shines like the divine Creator, desirous of creating creatures at the commencement of a yuga. 196

पातालमिव नाभिस्ते स्तनौ क्षितिधरोपमौ ।
वेणीदण्डः पुनरयं कालिन्दीपातसंनिभः ॥ १९७ ॥

अत्र चण्डालादिभिरुपमानैः प्रस्तुतोऽर्थोऽत्यर्थमेव कदर्थित इत्यनुचितार्थता ।

स मुनिर्लाञ्छितो मौञ्ज्या कृष्णाजिनपटं वहन् ।
व्यराजन्नीलजीमूतभागाश्लिष्ट इवांशुमान् ॥ १९८ ॥

अत्रोपमानस्य मौञ्जीस्थानीयस्तडिल्लक्षणो धर्मः केनापि पदेन न प्रतिपादित इति हीनपदत्वम् ।

स पीतवासाः प्रगृहीतशार्ङ्गो मनोज्ञभीमं वपुराप कृष्णः ।
शतह्रदेन्द्रायुधवान् निशायां संसृज्यमानः शशिनेव मेघः ॥ १९९ ॥

अत्रोपमेयस्य शङ्खादेरनिर्देशे शशिनो ग्रहणमतिरिच्यते इत्यधिकपदत्वम् ।

Your navel is like the nether world, breasts like mountains, and this staff–like braid of hair is like the stream of the Kālindi. 197

Here the matter in hand is extremely exposed to ridicule by the standards of comparison, the Caṇḍālas and others: hence the defect here is Inappropriateness of Meaning.

That sage, marked by the muṇjā – girdle and wearing a garment of the hide of a black antelope, shone like the sun enveloped in a portion of a dark cloud. 198

Here, a property of the standard of comparison, consisting, of lightening, corresponding to the Muṇjā–girdle, has not been conveyed by any word whatever: hence the defect here is Deficiency of Word.

That Kṛṣṇa , whose garment was yellow and who had taken his bow, assumed a form attractive and [yet] awful, like a cloud, possessed of lightning and rainbow, connected with the moon at night. 199

Here the object of comparison viz. the conch and the like not being pointed out, the mention of the moon is superfluous; hence the defect here is Redundancy of Word.

लिङ्गवचनभेदोऽपि उपमानोपमेययोः साधारणं चेत् धर्ममन्यरूपं कुर्यात्, तदा एकतरस्यैव तद्धर्मसमन्वयावगतेः सविशेषणस्यैव तस्योपमानत्वमुपमेयत्वं वा प्रतीयमानेन धर्मेण प्रतीयते इति प्रकान्तस्य अर्थस्य स्फुटमनिर्वाहादस्य भग्नप्रक्रमरूपत्वम् । यथा—

चिन्तारत्नमिव च्युतोऽसि करतो धिङ्मन्दभाग्यस्य मे ॥ २०० ॥

सक्तवो भक्षिता देव शुद्धाः कुलवधूरिव ॥ २०१ ॥

यत्र तु नानात्वेऽपि लिङ्गवचनयोः सामान्याभिधायि पदं स्वरूपभेदं नापद्यते, न तत्रैतद्दुषणावतारः । उभयथापि अस्य अनुगमक्षमस्वभावत्वात् । यथा—

गुणैरनर्घ्यैः प्रथितो रत्नैरिव महार्णवः ॥ २०२ ॥

तद्वेषोऽसदृशोऽन्याभिः स्त्रीभिर्मधुरताभृतः ।
दधते स्म परां शोभां तदीया विभ्रमा इव ॥ २०३ ॥

If also the difference in gender and number between the standard of comparison and the object of comparison would make the common property uncommon, then as only one of the two viz. the upamāna and the upameya would be apprehended as being connected with that property, that one only, as possessed of that property, would be understood as being the standard of comparison or the object of comparison owing to some other property which would have to be understood; hence as the matter in hand is clearly not carried out, this defect is nothing but Break of Uniformity or Symmetry.

Fie, you have slipped down, like the desire-yielding jewel from the hand of me who am of dull fortune. 200

Barley-grains, pure like a girl of good family, are eaten by me, O lord. 201

But where, even when the gender and number differ, the word expressing the common property does not undergo change of form, there this defect does not occur, because its nature is such as is capable of going even with both. As—

He is renowned for his invaluable qualities like the ocean for its invaluable jewels. 202

Her dress, not common with other women and filled with sweetness, attained the highest splendour, like her gestures. 203

कालपुरुषविध्यादिभेदेऽपि न तथा प्रतीतिरस्खलितरूपतया विश्रान्तिमासादयतीत्यसावपि भग्नप्रक्रमतयैव व्याप्तः । यथा—

अतिथिं नाम काकुत्स्थात् पुत्रमाप कुमुद्वती ।
पश्चिमाद् यामिनीयामात् प्रसादमिव चेतना ॥ २०४ ॥

अत्र चेतना प्रसादमाप्नोति न पुनरापेति कालभेदः ।

प्रत्यग्रमज्जनविशेषविविक्तमूर्तिः
कौसुम्भरागरुचिरस्फुरदंशुकान्ता ।
विभ्राजसे मकरकेतनमर्चयन्ती
बालप्रवालविटपप्रभवा लतेव ॥ २०५ ॥

अत्र लता विभ्राजते न तु विभ्राजसे इति संबोध्यमाननिष्ठस्य परभागस्य असंबोध्यमानविषयतया व्यत्यासात् पुरुषभेदः ।

Also when there is a difference of tense, person, mood and the like, the apprehension of the comparison does not attain completion as being of an unchanging form in that manner [in which it would have done, if there had been no such difference]; hence this difference also is covered by Break of Uniformity. For example—

Kumudvati obtained a son, named Atithi, from the descendant of Kakutstha, like intellect obtaining lucidity from the last watch of the night. 204

Here 'Intellect obtains lucidity,' but not 'obtained', hence comes the difference of tense.

[You,] whose form is charming on account of the recent special bath, the skirt of whose garment *(aṁśukam)* is shining and lovely owing to saffron dye and who are worshipping the crocodile-bannered Cupid, shine like a creeper, from which arise young leaves and branches, whose form is specially charming on account of recent sprinkling, which is beautiful *(kānta)* with shining pollen *(aṁśuḥ)* and lovely with the colour of flowers and which is honouring the crocodile-bannered [sea]. 205

Here 'a creeper shines, but not shine'—thus because the last part [of vibhrajāse viz. se], which belongs to the person addressed, has to be changed owing to its having to be applicable to the thing not addressed viz a creeper, the difference in the person results.

गङ्गेव प्रवहतु ते सदैव कीर्तिः ॥ २०६ ॥

इत्यादौ च गङ्गा प्रवहति न तु प्रवहतु इति अप्रवृत्तप्रवर्तनात्मनो विधेः। एवंजातीयकस्य चान्यस्यार्थस्य उपमानगतस्यासंभवाद् विध्यादिभेदः।

ननु समानम् उच्चारितं प्रतीयमानं वा धर्मान्तरमुपादाय पर्यवसितायाम् उपमायाम् उपमेयस्य प्रकृतधर्माभिसंबधान्न कश्चित् कालादि-भेदोऽस्ति। यत्राप्युपात्तेनैव सामान्यधर्मेण उपमा अवगम्यते, यथा 'युधिष्ठिर इवायं सत्यं वदतीति'–तत्र युधिष्ठिर इव सत्यवाद्ययं सत्यं वदतीति प्रतिपत्स्यामहे। सत्यवादी सत्यं वदतीति च न पौनरुक्त्यम् आशङ्कनीयम्। रैपोषं पुष्णातीतिवत्, युधिष्ठिर इव सत्यवदनेन सत्यवादी अयम्–इत्यर्थावगमात्।

सत्यमेतत्। किंतु स्थितेषु प्रयोगेषु समर्थनमिदं, न तु सर्वथा निरवद्यम्, प्रस्तुतवस्तुप्रतीतिव्याघातादिति सचेतस एवात्र प्रमाणम्।

Let thy fame ever and always flow like the Ganga. 206

And in cases like this 'The Gangā flows, not let flow'—thus the injunction [expressed by the imperative mood], whose nature is to impel to activity one who is not active, has to be changed. And on account of another thing of this kind being found impossible of connection with the standard of comparison, the dfference *i. e.* the change of the Imperative mood and the like arises.

If some one argues (*nanu*): When, having taken another common property, either mentioned or to be understood, the Simile is complete, the object of comparison would be connected with the new relevant property; hence no difference whatever of tense and the like would arise. Even where the Simile is understood with reference to the expressed common property only, as in 'Like Yudhiṣṭhira, this [man] speaks the truth,' there we shall understand the sense to be 'Truth-speaking like Yudhiṣṭhira, this man speaks the truth. And it should not be suspected that there is repetition in 'Truth-speaking [he] speaks the truth,' because the meaning understood would be 'He is truth-speaking like Yudhiṣṭhira owing to the speaking of truth', as in 'He nourishes him by nourishing with money.'

[We reply:] This is true. But this is a justification in the cases of the uses that are already current in the language; but it is not wholly blameless, as it obstructs the apprehension of the matter in hand, viz. the Simile. Thus men of heart are the authority here-

असादृश्यासंभवावप्युपमायाम् अनुचितार्थतायामेव पर्यवस्यतः। यथा —

ग्रथ्नामि काव्यशशिनं विततार्थरश्मिम् ॥ २०७ ॥

अत्र काव्यस्य शशिना अर्थानां च रश्मिभिः साधर्म्यं कुत्रापि न प्रतीतमित्यनुचितार्थत्वम्।

निपेतुरास्यादिव तस्य दीप्ताः शरा धनुर्मण्डलमध्यभाजः।
जाज्वल्यमाना इव वारिधारा दिनार्धभाजः परिवेषिणोऽर्कात् ॥ २०८ ॥

अत्रापि ज्वलन्त्योऽम्बुधाराः सूर्यमण्डलात् निष्पतन्त्यो न संभवन्तीत्युपनिबध्यमानोऽर्थोऽनौचित्यमेव पुष्णाति।

उत्प्रेक्षादोषः

उत्प्रेक्षायामपि संभावनं ध्रुवेवादय एव शब्दा वक्तुं सहन्ते, न यथाशब्दोऽपि। केवलस्यास्य साधर्म्यमेव प्रतिपादयितुं पर्याप्तत्वात्। तस्य चास्यामविवक्षितत्वादिति तत्राशक्तिरस्यावाचकत्वं दोषः। यथा —

Absence of similarity and impossibility in a simile end in Inappropriateness of Meaning itself. For example—

I compose a moon-like poem, which has well-displayed senses resembling rays. 207

Here the resemblance of a poem with the moon and of senses with rays is not known anywhere; hence the defect here is Inappropriateness of Meaning.

Burning arrows fell as it were from his mouth which was at the middle of the circle of his bow, like fiercely burning showers of water from the sun, occupying the middle of the day and possessed of a halo. 208

Here also, as burning showers of water, falling from the orb of the sun, are not possible, the sense as it is expressed nourishes Impropriety only.

In Poetical Fancy also the words, dhruva, iva and others alone, are capable of expressing probability, not the word yathā also, for this word viz. yathā used singly is capable of conveying similarity alone; and because that similarity is not intended to be stated in this Poetical Fancy; hence this incapacity is the defect Inexpressiveness. For example

उद्ययौ दीर्घिकागर्भान्मुकुलं मेचकोत्पलम् ।
नारीलोचनचातुर्यशङ्कासंकुचितं यथा ॥ २०९ ॥

अर्थान्तरन्यासदोषः

उत्प्रेक्षितमपि तात्त्विकेन रूपेण परिवर्जितत्वात् निरुपाख्यप्रख्यम् तत्समर्थनाय यत् अर्थान्तरन्यासोपादानम् तत् आलेख्यमिव गगनतलेऽत्यन्तमसमीचीनमिति निर्विषयत्वमेतस्य अनुचितार्थतैव दोषः । यथा—

दिवाकराद् रक्षति यो गुहासु लीनं दिवाभीतमिवान्धकारम् ।
क्षुद्रेऽपि नूनं शरणं प्रपन्ने ममत्वमुच्चैःशिरसामतीव ॥ २१० ॥

अत्राचेतनस्य तमसो दिवाकरात् त्रास एव न संभवतीति कुत एव तत्प्रयोजितमद्रिणा परित्राणम् । संभावितेन तु रूपेण प्रतिभासमानस्यास्य न काचिदनुपपत्तिरवतरतीति व्यर्थ एव तत्समर्थनायां यत्नः ।

A blue lotus, [in the form of] a bud, rose up from the middle of of the well, as though closed in fear (*Śaṅkā*) of the beauty of the woman's eyes. 209

A thing, though poetically fancied as true, is like an unsubstantial thing, because it is void of real form; when Corroboration is used to corroborate it, that becomes exceedingly improper like a drawing on the surface of the sky; therefore, provincelessness of this Corroboration is the defect Inappropriateness of Meaning itself. For example—

Which [Himalaya mountain] protects darkness which is as though afraid of the sun during the day and is therefore, lurking in the caves. Surely, even towards an insignificant person, who has resorted to them as a protector, the high-minded entertain extreme personal regard. 210

Here, fear itself on the part of the inanimate darkness from the sun is not possible; therfore, whence, indeed (eva) can there be protection, necessitated by that fear, by the mountain? But there arises no impropriety whatsoever of this fear, which is apprehended in its imaginary form; therefore effort to corroborate it is quite useless.

समासोक्तिदोषः

साधारणविशेषणवशादेव समासोक्तिरनुक्तमपि उपमानविशेषं प्रकाशयतीति तस्यात्र पुनरुपादाने प्रयोजनाभावात् अनुपादेयता यत्, तत् अपुष्टार्थत्वं पुनरुक्तता वा दोषः। यथा—

स्पृशति तिग्मरुचौ ककुभः करैर्दयितयेव विजृम्भिततापया।
अतनुमानपरिग्रहया स्थितं रुचिरया चिरयापि दिनश्रिया॥ २११॥

अत्र तिग्मरुचेः ककुभां च यथा सदृशविशेषणवशेन व्यक्तिविशेषपरिग्रहेण च नायकतया नायिकात्वेन च व्यक्तिः, तथा ग्रीष्मदिवसश्रियोऽपि प्रतिनायिकात्वेन भविष्यतीति किं दयितयेति स्वशब्दोपादानेन।

श्लेषोपमायास्तु स विषयः, यत्रोपमानस्योपादानमन्तरेण साधारणेष्वपि विशेषणेषु न तथा प्रतीतिः। यथा—

Speech of Brevity reveals a particular standard of comparison, though not mentioned, by the very force of common adjectives; hence if that is here again mentioned, the unmentionableness which arises from the absence of any purpose for such mention—that is the defect called Repetition. For example—

When the sun of hot lustre was touching the quarters with his rays [also, hands,] the charming Glory of Day, whose heat [also, affliction] increased, though long, assumed great proportion [also, great pride], like a beloved. 211

Here, as the sun and the quarters are apprehended as the hero and the heroine owing to the force of common adjectives and owing to the use of particular genders *(vyakith)*, so the Glory of the Summer Day also would be apprehended as the rival-heroine; therefore, what is the use of using a regular word viz. beloved to express that idea?

But that is the province of Simile based on Paronomasia, where even when adjectives are common, the standard of comparison is not apprehended as such without the mention of that standard in specific words For example—

इयं च पल्लवाताम्रभास्वत्करविराजिनी ।
प्रभातसंध्येवास्वापफललुब्धेहितप्रदा ॥ २१२ ॥

अप्रस्तुतप्रशंसादोषः

अप्रस्तुतप्रशंसायामपि उपमेयम् अनयैव रीत्या प्रतीतं न पुनः प्रयोगेण कदर्थतां नेयम् । यथा —

आहूतेषु विहंगमेषु मशको नायान् पुरो वार्यते
मध्येवारिधि वा वसंस्तृणमणिर्धत्ते मणीनां रुचम् ।
खद्योतोऽपि न कम्पते प्रचलितुं मध्येऽपि तेजस्विनां
धिक्सामान्यमचेतनं प्रभुमिवानामृष्टतत्त्वान्तरम् ॥ २१३ ॥

अत्र अचेतनस्य प्रभोरप्रस्तुतविशिष्टसामान्यद्वारेणाभिव्यक्तेरयुक्तमेव पुनः कथनम् ।

And this [Parvati] is like the morning twilight, adorned with shining hands which are red like sprouts [also when going with the the twilight, decked with the rays of the sun and red like sprouts,] and is the giver of the desired object of those who are greedy for a not–very–easily–obtainable fruit [also, the giver of what is beneficial to those who are greedy for the fruit of wakefulness]. 212

In Irrelevant Description also the object of comparison, which is apprehended in this very manner, should not be spoiled by the use of a word to express it again. For example—

When sky-goers *i. e.* birds are called, a mosquito, coming forward, is not warded off. Or a grass-jewel, living in the middle of the sea, assumes the lustre of jewels. Also a fire-fly does not tremble to move even amongst the luminaries. Fie upon inanimate and indiscriminate generality, which like a lord, does not consider the distinction between things. 213

Here when an indiscriminate master is understood through the door of qualified generality which is irrelevant, his mention again is very improper.

तदेतेऽलंकारदोषाः यथासंभविनोऽन्येऽप्येवंजातीयकाः पूर्वोक्तयैव दोषजात्या अन्तर्भाविताः न पृथक् प्रतिपादनमर्हन्ति ।

इति संपूर्णमिदं काव्यलक्षणम् ।

इत्येष मार्गो विदुषां विभिन्नोऽप्यभिन्नरूपः प्रतिभासते यत् ।
न तद् विचित्रं यदमुत्र सम्यग्विनिर्मिता संघटनैव हेतुः ॥ २१४ ॥

इति काव्यप्रकाशेऽर्थालंकारनिर्णयो नाम दशम उल्लासः ।

समाप्तश्चायं काव्यप्रकाशः ।

Therefore, these defects of figures, which become possible according to circumstances, and others also of this kind, covered as they are by the class of defects, already mentioned before, do not deserve separate treatment.

Thus here ends [the treatment of] the defintion of poetry.

That this path, though broken, thus appears to the learned as being of unbroken form—that is not wonderful, since in this the joint itself, which has been well executed, is the cause. 214

Thus ends the Tenth Flash, named the Determination of the Figures of Sense, in the Light of Poetry.

And this Light of Poetry Ends.

NOTES

FIRST FLASH

Page 1

काव्यप्रकाशः (काव्यस्य प्रकाशः) means the light of poetry. This word contains in it a suppressed metaphor, which, when expressed, would be काव्यमेव चन्द्रः तस्य प्रकाशः काव्यचन्द्रप्रकाशः. उल्लासः (from लस् लसति to shine) or flash, the name by which the chapters of this work are known, continues the metaphor contained in काव्यप्रकाशः.

Following the traditional custom of Sanskrit writers to begin their works with a Salutation or benediction, मम्मट opens his work with a मङ्गलश्लोक. The मङ्गल is generally credited with the power of removing obstacles and leading to safe conclusion the work undertaken. This is as much useful to authors as to the readers thereof. c. f. पतञ्जलि's महाभाष्य page 147. Also अभिनवगुप्त's लोचन on ध्वन्यालोक p. 1; It is a pity that in spite of the salutation मम्मट had to leave his work unfinished. May be the obstacles were too many to be removed by the मङ्गल.

ग्रन्थ means काव्यप्रकाश with the कारिकाs or the stanzas which contain the various topics, वृत्ति, the explanatory prose gloss and the उदाहरणानि. The कारिका's and the वृत्ति upto and including figure परिकर are the work of मम्मट. The remaining portion is composed by अल्लट. It is but appropriate that मम्मट glorifies भारती i. e. the Goddess of speech in his मङ्गल.

ग्रन्थकृत्–मम्मट speaks of himself in the third person, here according to the practice of Sanskrit writers, particularly those who write a gloss on their work c. f. कुल्लूकभट्ट on मनुस्मृति 1. 4., 'प्रायेण ग्रन्थकाराः स्वमतं परोपदेशेन ब्रुवते, मेधातिथि on the same. This reference to the third person to the author of the कारिका's should not be used as is done by some, as an argument to contend that मम्मट was not the author of the कारिकाs. It is also worthwhile to note that many writers on अलंकारशास्त्र refer to themselves in the third person though they alone are the authors of both the कारिका's and the वृत्ति.

परामृशति means touches in a physical sense. Then the word metaphorically denotes touches mentally i. e. thinks of or praises.

Kārikā 1—In this Kārikā Mammaṭa glorifies Sarasvatī or the Goddess of Speech. Sarasvatī, who is lauded here, is not directly

mentioned. कवेः भारती or the Speech of the Poet i. e. poetry is directly glorified and as poetry is the result of the inspiration or favour of Sarasvatī, the glorification of poetry means the glorification of Sarasvatī. Note that the word भारती is used in an almost paronomastic sense. It means speech as well as the Goddess of Speech.

The Poet's Speech or poetry unfolds a creation known as poetical creation, which consists of the various things and situations that the poet presents to us in his work. The rest of the stanza describes this poetical creation and the description is given by means of such adjectives as suggest the superiority of the creation of the poet over that of Brahman or the Creator.

It will be noticed that in his Vṛtti on this Kārikā Mammaṭa does not paraphrase or explain the words occurring therein. Here he describes the creation of Brahman and tells us in the end that the creation of poetry is dissimilar to it (एतद्विलक्षणा=एतस्याः ब्रह्मणो निर्मितेः विसदृशी). Thus, in understanding the adjectives of the creation of poetry in the Kārikā we must read them along with the corresponding passages in the Vrtti, which describe the creation of Brahman so that the superiority of the former over the latter would be clearly grasped.

नियति-नियत्या कृता ये नियमाः तैः रहिताम्. नियति has a double sense here viz. (1) Destiny (2) Settled order of things i. e. nature. The creation of ब्रह्मा obviously subject to restrictions imposed by नियति in these two senses. While creating the world, the creator is guided by the actions of the individual (c. f. शांकरभाष्य on ब्रह्मसूत्रऽ II. 1-34-36). The creation is further more subject to certain definite laws of nature. e. g. a lotus must invariably be found in water and must have a peculiar fragrance. But the poet is unhampered in both these respects. He need pay no regard to the previous actions of the individual and his lotuses need no water nor have a peculiar fragrance. What it amounts to saying is ' काव्यनिर्माणे निरङ्कुशाः कवयः '.

ह्लादैकमयीम्—The affix मय usually has the sense of प्राचुर्य according to ' तत्प्रकृतवचने मयट् ' पा. 5. 4. 21 e. g. दुखःमयः संसारः or जलमयं स्थानम्. Here it is used स्वार्थे i. e. without this sense of प्राचुर्य, but in the sense of ' consisting of ' only. मय in this sense occurs in such expressions as मृण्मयं पात्रम् and आनन्दमयं ब्रह्म. Explain this word then as एकः (ह्लादः) प्रकृतो यस्यां सा एकमयी एकस्वभावः इत्यर्थः, ह्लादेन एकमयी ताम् i. e. consisting of joy alone. The word एक has been used to distinguish poetical creation from Brahman's creation, which consists of सुख, दुःख and मोह (सुख-

दुःखमोहस्वभावा). But poetical composition creates joy alone. That is why the creation of poetry is superior to the creation of Brahman. This has reference to सांख्य philosophy according to which the creation consists of 3 essestial qualities, सत्त्व (goodness), रजस् (passion) and तमस् (darkness) respectively producing सुख, दुःख and मोह.

One need not raise an objection here that how can रसऽ like करुण, बीभत्स etc. produce joy. Because in the first place even a pathetic composition, expertly handled, gives pleasure to appreciative listeners and readers and secondly by its very definition, every रस produces joy. (रस्यते आस्वाद्यते असौ रसः). Read रसगंगाधर page 26.

अनन्यपरतन्त्राम्—Explain this as अन्यस्य कविभारतीभिन्नस्य कस्यचित् परतन्त्रा अधीना अन्यपरतन्त्रा, न अन्यपरतन्त्रा अनन्यपरतन्त्रा, ताम् not dependent on anything other than [the Poet's Speech] i. e does not require the help of anything else. Brahman on the other hand has necessarily to depend upon certain external causes in order to bring into existence his creation. Poetical creation is thus superior to the creation of Brahman.

It should be noted that the adjective अनन्यपरतन्त्रा is primarily applicable to भारती, because the poet's speech does not require any external help to unfold its creation. It is used to qualify निर्मिति or creation only secondarily. It should further be noted that परतन्त्र literally means पराधीन or dependent on another. Here, however, it has the sense of अधीन or dependent only. Note 'परतन्त्रः पराधीनः परवान्नाथवानपि। अधीनो निघ्न आयत्तोऽस्वच्छदो गृह्यकोऽप्यसौ' अमर. In this sense we have the word in such expressions as मत्परतन्त्रः and त्वत्परतन्त्रः. Mammata has also used परतन्त्र in the sense of अधीन in his Vṛtti. Hence there is no tataulogy in the compound अनन्यपरतन्त्राम्, though both अन्य and पर occur therein.

In contrast with poetical creation, which is अनन्यपरतन्त्र, Brahman's creation is परमाण्वाद्युपादानकर्मादिसहकारिकारणपरतन्त्र. In order to understand this adjective we must remember that according to Nyāya-Vaiśeṣika system an effect is produced by the operation of three causes viz. समवायिकारण or उपादानकारण, असमवायिकारण and निमित्तकारण or सहकारिकारण. A समवायिकारण or an intimate or constituent cause represents the material of which an effect is made. Thus, मृत्तिका or clay is the समवायिकारण of a घट and तन्तु the समवायिकारण of a पट. A समवायिकारण is always a द्रव्य or substance. An असमवायिकारण or a non-intimate cause is either a गुण or a कर्म. Thus, कपालसंयोग or the conjunction of two potsherds is the

असमवायिकारण of a घट and तन्तुसंयोग or the conjunction of threads the असमवायिकारण of a पट. Similary, when a bird sits on a tree and पक्षि-वृक्षसंयोग is effected, पक्षिगत कर्म or पक्षिगत क्रिया is the असमवायिकारण of this पक्षिवृक्षसंयोग. A निमित्त कारण or सहकारि कारण (an instrumental or auxiliary cause) includes all other causes that are necessary for the production of an effect. Thus, a potter, a wheel, a staff and the like (कुलालचक्रदण्डादि) are the instrumental causes of a jar and a weaver, a shuttle, a loom and the like (कुविन्दतुरीवेमादि) those of a piece of cloth. Then again, there are certain instrumental causes, which are common to all products viz. God's will (ईश्वरेच्छा), the actions of individual souls (कर्म-अदृष्टं धर्माधर्मौ वा) and space, time and the like (दिक्कालादिकम्). Out of these three causes the असमवायिकारण is admitted in the Nyāya-Vaiśeṣika system only. The followers of this system believe in what is known as असत्कार्य-वाद or the doctrine that the effect, which was non-existent before, is produced anew by the operation of the causes and that it is thus totally different from its material cause. They have, therefore, to postulate something which would connect the effect with its material cause and this, according to them, is done by the असमवायिकारण. Vedānta and other systems admit only two causes viz. समवायिकारण or उपादानकारण and निमित्तकारण or सहकारिकारण.

Now Brahman's creation is परमाण्वाद्युपादान–कर्मादिसहकारि–कारणपरतन्त्रा. In this compound the part कारणपरतन्त्रा is to be construed with both परमाण्वाद्यु पादान and कर्मादिसहकारि. Thus, the compound means that Brahman's creation is परमाण्वाद्युपादानकारणपरतन्त्रा and कर्मादिसहकारिकारणपरतन्त्रा. In creating the world Brahman requires the material out of which it is to be created. Secondly, Brahman has to pay due regard to the actions (कर्म) of individual souls, in whose interest and for whose enjoyment the world is to be created. Thus, in the matter of his creation Brahman is dependent on two external things viz. the material out of which the world is made and the actions of individual souls according to which it is made. But the poet's speech is not dependent on anything else in the matter of its creation. So poetical creation is superior to Brahman's creation.

In the case of this adjective viz. परमाण्वा...परतन्त्रा also we have to note that it is primarily applicable to Brahman, who is dependent on these two causes. It is made to qualify ब्रह्मणो निर्मितिः only secondarily.

उपादानम् means the material out of which an effect is produced and उपादानकारणम् is the same as समवायिकारणम्. The expression परमाण्वाद्युपादान has reference to the atomic theory of creation advocated by the Vaiśeṣikas and the Naiyayikas. According to them the substances पृथिवी, आप्

तेजस् and वायु are ultimately produced from their respective atoms, which represent the smallest units of these elements and mark the lowest limit of divison into minuter parts.

कर्मादिसहकारिकारण — Here कर्म means the action of individual souls, which impels Brahman to create the world. It is the same as अदृष्ट or धर्माधर्मौ. The theory is that the world is created in order to enable individual souls to reap the fruit of their actions. Some theorists believe that it is this कर्म of individual souls that causes motion or activity in the atoms. Thus, Brahman has to depend upon this karman for his creation, of which it is auxiliary cause. The idea here is the same that we met before viz. that Brahman is bound by the restrictions of niyati in his creation. The word आदि in कर्मादिसहकारि includes such common instrumental causes as space and time.

It will be noticed that in the adjective परमाण्वाद्यु...परतन्त्रा Mammaṭa speaks of only two causes viz. उपादानकारण or समवायिकारण and सहकारिकारण or निमित्तकारण. Thus, here he seems to follow the Vedāntins and others, who do not admit the असमवायिकारण.

नवरसरुचिराम् — Explain this as नव रसाः यस्यां सा नवरसा (बहुव्रीहिः), नवरसा च असौ रुचिरा च नवरसरुचिरा (विशेषणोभयपदकर्मधारयः), ताम्. This compound as well as मम्मट,ऽवृत्ति on it mention two points in which poetical creation excels that of Brahman. The former has nine रसऽ as against six found in the latter. Secondly poetical creation is always charming which certainly cannot be said of the creation of Brahman.

The six rasas in the world are मधुर or sweet, आम्ल or sour, लवण or saline, कटु or pungent, कषाय or astringent and तिक्त or bitter. Read 'रसनग्राह्यो गुणो रसः। स च मधुराम्ललवणकटुकषायतिक्तभेदात् षड्विध।' तर्कसंग्रह Section 20

The nine rasas or sentiments in poetry are enumerated in शृङ्गारहास्यकरुणरौद्रवीरभयानकाः। बीभत्साद्भुतसंज्ञौ चेत्यष्टौ नाट्ये रसाः स्मृताः ॥ 29...निर्वेद-स्थायिभावोऽस्ति शान्तोऽपि नवमो रसः।...35' काव्यप्रकाश iii; It may be noted that Bharata admits the first eight sentiments only. Vide नाट्यशास्त्र 6.15. Mammata and Viśvanātha add the ninth viz. शान्त somewhat grudgingly.

रस is one of the most important topics in the Alamkaraśāstra and it would not be amiss if we try to know a little more about it at this place. The development of a रस is thus described: 'विभावेनानुभावेन व्यक्तः संचारिणा तथा। रसतामेति रत्यादिः स्थायिभावः सचेतसाम् ॥' साहित्यदर्पण iii. 1. There are in our hearts certain permanent moods or latent emotions, called स्थायिभावs which, when excited and made manifest by विभावs,

अनुभावs and संचारिभावs, attain to the position of a rasa or sentiment. Thus, the emotion of love (रतिः) lies dormant in every human heart. It attains the position of a rasa, when it is awakened and manifested by विभावs and others. A स्थायिभाव is thus defined: 'विरुद्धैरविरुद्धैर्वा भावैर्विच्छिद्यते न यः । आत्मभावं नयत्यन्यान् स स्थायी लवणाकरः ॥' दशरूपक iv. 34; 'अविरुद्धा विरुद्धा वा [भावाः] यं तिरोधातुमक्षमाः । आस्वादाङ्कुरकन्दोऽसौ भावः स्थायीति संमतः ॥ साहित्यदर्पण iii. 174. The nine स्थायिभावs corresponding to the nine rasas are enumerated in 'रतिर्हासश्च शोकश्च क्रोधोत्साहौ भयं तथा । जुगुप्सा विस्मयश्चेत्थमष्टौ प्रोक्ताः शमोऽपि च ॥ Ibid iii. 175. विभावs or the determinants are those that awaken or excite the latent permanent moods and heighten them when excited. They are thus of two kinds viz. आलम्बनविभावs and उद्दीपनविभावs. Women are आलम्बनविभावs for शृङ्गाररस, because at their sight love is awakened and they are thus the support of that sentiment. Then, the beauty, dress, ornaments and gestures of women, a solitary place, the vernal season, the moonlight–all these constitute उद्दीपनविभावs, because they heighten the love which has already been excited. Read साहित्यदर्पण iii. अनुभावs or consequent results are the effects of the sentiments, such as the knitting of the eye–brows and the glances. Under अनुभावs are included the eight सात्त्विकभावs or outward manifestations of the internal sentiments, such as stupor, perspiration and horripilation. Read 'अनुभावो विकारस्तु भावसंसूचनात्मकः । ... 3' दशरूपक iv; ' संचारिभावs or transitory results, also called व्यभिचारिभावs, are those that appear now and then as waves in the ocean. They are helpful in apprehending the स्थायिभावs and their effects. The व्यभिचारिभावs are thirty-three, such as निर्वेद, ग्लानि, शङ्का, श्रम etc. Read ' विशेषादाभिमुख्येन चरन्तो व्यभिचारिणः । स्थायिन्युन्मग्ननिर्मग्नाः कल्लोला इव वारिधौ ॥ 7' दशकरूपक iv

It will thus be seen that rasa primarily belongs to the appreciative reader or the spectator in whom it is developed. When we speak of a man as being रसिक or सरस, we mean that he possesses those permanent emotions which are capable of developing into the various sentiments under favourable circumstances. On the other hand a composition is said to be रसवत्, when it contains a description of the स्थायिभावs and others, a perusal of which produces the corresponding sentiment in an appreciative reader. The adjective रसवत् or सरस as applied to poetry has only a secondary significance.

This Kārikā contains the figure, called व्यतिरेक, which is only suggested (व्यङ्ग्यो व्यतिरेकालंकारः). व्यतिरेक consists in the establishment of the superiority of the उपमेय over the उपमान.

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इह = अस्मिन् ग्रन्थे. अभिधेयम् means विषयः the subject-matter viz. काव्यम्. That अभिधेयम् stands for काव्यम् is clear from the fact that in the following Kārikā the purposes of काव्य are enumerated. प्रयोजनैः सहितं सप्रयोजनम् possessed of purposes. What Mammaṭa means to say is that काव्य, which is the subject-matter of this book viz. काव्यप्रकाश, possesses certain purposes. The book treats of काव्य and is thus subservient to it. Therefore, the purposes of काव्य, which is the principal, are exactly the purposes of this book, which is subordinate to it.

Out of the four requisites of a literary work viz. अधिकारिन्, विषय संबन्ध and प्रयोजन मम्मट stresses the last only. It is as it should be because not even a fool would proceed to do anything unless he knows what he is going to get out of it.

Mammaṭa shows great practical wisdom and knowledge of human nature when he lays down these six as purposes of poetry. For, they are as true and applicable in modern days as they were in the time of Mammaṭa. कृत्, विद् and युज् are verbal derivatives (क्विबन्ताः) from the roots कृ, विद् and युज्. The datives यशसे, अर्थकृते and others are used according to the Vartika 'क्लृपि संपद्यमाने च' (भक्तिर्ज्ञानाय कल्पते संपद्यते जायते इत्यादि). We have to supply कल्पते (conduces to) or भवति as the verb in the Kārikā.

Mammaṭa tells us that these six purposes accrue to the poet and the appreciative reader (सहृदयः) according to capability (यथायोगं योग्यतानुरूपमित्यर्थः). This means the purposes are not common to both the poet and the reader. Thus, it will be seen that fame, money and the removal of evil are purposes which accrue to the poet only, while knowledge of the ways of the world, instantaneous joy and advice are purposes which belong to the reader. शिवेतरक्षति is possible in the case of the reader also and that उपदेशयुज् is applicable to the poet as well.

Mammaṭa illustrates the second purpose by quoting the example of Bāṇa, who was patronized by Emperor Harṣa of Thanesar. Harṣa was born in 590 A. D. and ruled over the whole of Northern India from 606 A. D. to 647 A. D. Bāṇa himself tells us that he obtained vast amounts of money from his patron. Read 'अस्य [बाणस्य]... पृथिवीपतिः [श्रीहर्षः] प्रसादवान् अभूत् । अविशच्च [बाणः] पुनरपि नरपतिभवनम् । स्वल्पैरेव चाहोभिः परमप्रीतेन प्रसादजन्मनो मानस्य प्रेम्णो विस्रम्भस्य द्रविणस्य नर्मणः प्रभावस्य च परां कोटिमानीयत नरेन्द्रेण ।' हर्षचरित द्वितीय उच्छ्वास.

The reading धावकादीनाम् for बाणादीनाम् is evidently a corruption and makes no sense. For, no poet of the name of धावक is known to Sanskrit

literature. On the other hand the association of Bāṇa with Sriharṣa is well known.

The corrupt reading धावकादीनाम् is responsible for bringing into existence a poet of that name and attributing to him the authorship of रत्नावली which is supposed to have allowed to be published under श्रीहर्ष's name for money. For a different tradition in this connection c. f. झळकीकर. P. 7.

आदित्यादेः—अनर्थनिवारणम्. As an illustration of how शिवेतरक्षति is achieved by poetry, मम्मट in his वृत्ति refers to the story of मयूर. This poet flourished at हर्षवर्धन's court in the 7th century and was according to one tradition the father-in-law of बाणभट्ट. As a result of a curse pronounced on him by Bāṇa's wife, he was stricken with leprosy. He then composed a poem called सूर्यशतक and thus securing the favour of Sun he got rid of leprosy.

Though generally शिवेतरक्षति is regarded as a purpose peculiar to the poet, it may also be applicable to the readers. This is why countless people recite every day गंगालहरी, गुरुचरित्र, शनिमाहात्म्य etc.

सद्यःपरनिर्वृति is the fifth purpose of poetry, which has rightly been designated by Mammaṭa as the chief or principal of all purposes (सकलप्रयोजनमौलिभूत). This joy of poetry arises from our relishing or appreciation of the flavours or sentiments therein (रसास्वादनसमुद्भूत). It is such an overpowering joy that all other consciousness drops off at the time of its experience (विगलितं नष्टं वेद्यान्तरं स्वातिरिक्तविषयान्तरं यत्र). What is meant is that when we appreciate the various sentiments in poetry, we feel such supreme delight that we forget everything else at that time.

उपदेशयुज् = उपदेशयोगः is that sixth purpose. This expression literally means association of advice. It is capable of signifying (1) 'derivation or obtaining of advice (उपदेशलाभः उपदेशग्रहणं वा)' by the reader from perusal of poetry, or (2) 'the conveyance of advice (उपदेशदानम्)' to the reader by the poet. With first interpretation उपदेशयुज् is applicable to the reader only. For, it is he, and not the poet, who obtains advice from poetry. With the second interpretation उपदेशयुज् becomes a purpose peculiar to the poet. For, it is the poet who conveys advice to the reader. Mammaṭa's Vṛtti shows that he intends the first interpretation. For, his words 'काव्यं...उपदेशं...करोति' fit in with सहृदयस्य and not with कवेः. On the other hand कान्तासंमिततया of the Kārikā indicates that the second interpretation is meant. For, a beloved, like poetry

conveys advice, but does not receive it. So this is an example of Mammaṭa's careless writing.

According to Sanskrit rhetoricians advice or instruction is conveyed in three ways viz. like a king or master, like a friend and like a beloved. Authoritative or enjoining works (शास्त्रम् from शास्–शास्ति to instruct or command) like the Veda issue peremptory commands, which have to be unquestioningly obeyed. In them the word is important or principal and consequently their commands have to be literally followed (प्रभोः संमितानि तुल्यानि, शब्दः प्रधानः येषु तानि च यानि वेदादिशास्त्राणि वेदप्रभृति शासकग्रन्थाः). Works like the Purāṇas or ancient legendary books and Itihāsas or historical books are like a friend. When a friend wants to instruct us, he does not issue peremptory commands. He explains to us the advantages and disadvantages of certain courses of conduct and points out the way which would be the best for us to follow. In his advice the words are not of much importance. What matters is the sense or spirit behind those words (अर्थः एव तात्पर्यं प्रधानं वस्तु, तदस्ति एषां ते अर्थतात्पर्यवन्तः). A पुराण and an इतिहास are thus defined सर्गश्च प्रतिसर्गश्च वंशो मन्वन्तराणि च । वंशानुचरितं चैव पुराणं पञ्चलक्षणम् ॥ धर्मार्थकाममोक्षाणामुपदेशसमन्वितम् । पूर्ववृत्तकथायुक्तमितिहासं प्रचक्षते ॥ Poetry is like a beloved. In it both word and sense occupy a subordinate position (गुणभावः). What is important, or what poetry concerns itself with (प्रवण), is that process (व्यापारः व्यञ्जनरूपः), which is subordinate to sentiment (रसाङ्गभूत) i. e. which develops or reveals sentiment. This means that in poetry रस or sentiment is the principal thing and that this sentiment is revealed by the process called suggestion. Poetry is said to offer us advice in the manner of a beloved, because that advice is brought home to us in the most agreeable way. What poetry does is first to create in us a state of blissfulness (रसः आनन्दः तेन सहितः सरसः तस्य भावः सरसता सानन्दत्वम्, तस्याः आपादनं जननं निर्माणं तेन) and hence readiness to accept advice (अभिमुखीकृत्य स्वप्रतिपाद्योपदेशग्रहणाय अनुकूलं कृत्वा) on account of the sentiments which it presents to us for appreciation. Advice conveyed to us in this condition is hardly realized as advice and hence is most agreeable and effective. Therein lies the difference (विलक्षणत्वम्) i. e. the superiority of poetry in the matter of conveying advice to Vedas, Purāṇas and other works. The beloved does exactly the same. By her charming and loving behaviour she first creates in us a feeling of joy and then makes us do whatever she wants. Thus, though we are really acting according to her desires, we are hardly aware of that fact.

काव्यम् is paraphrased by Mammaṭa as लोकोत्तरवर्णनानिपुणकविकर्म, which is thus explained : लोकोत्तरा लोकातिशायिनी वैचित्र्ययुक्ता चमत्कृतिजनिका वा या वर्णना

वर्णनं, तस्यां निपुणः कुशलः यः कविः तस्य कर्म the compostiton of a poet skilled in [giving] extraordinary or striking description.

Since the chief purpose of poetry is to produce joy, it is obvious that मम्मट holds the view that काव्य should be आनन्दप्रधानः. He also mentions उपदेशयुक् as a प्रयोजन which means that according to मम्मट poetry may also preach but not necessarily.

Other writers on rhetoric like भामह, दण्डी ete. mention almost the purposes of poetry.

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अस्य = काव्यस्य. प्रयोजनम्—This should really be प्रयोजनानि. For, the second Kārikā enumerates six purposes. As it stands प्रयोजनम् should be understood as a collective singular.

Karika 3—This Kārikā gives us the cause of poetry i. e. the qualities which go to make a poet. This cause, according to Mammaṭa, comprises three things viz. शक्तिः, निपुणता and अभ्यासः The Vṛtti explains these terms in detail.

शक्तिः is the same as प्रतिभा i. e. the poetic genius. This has been defined as ' प्रज्ञा नवनवोन्मेषशालिनी प्रतिभा मता ' This is the first and evidently the most important requisite of poetry. The word संस्कार has a reference to the theory of karman, which is one of the axioms of Sanskrit Philosophy. It stands for impressions which the souls carry from birth to birth and which determine our character. In so far as additional to शक्ति, मम्मट refers to निपुणता and अभ्यास as the requisites, it is obvious that in his opinion ' poets are as much born as made '.

निपुणता which is the second requisite, arises from the close study of the world, the various Sciences, poetical compositions of previous writers and historical books like Mahābhārata.

अभिधानकोश represents lexicons such as that of अमर-कला means Arts which include amongst many others गीत, नृत्य, वाद्य and कौशल लिपिज्ञान.

चतुर्वर्ग refers to the four objects of human life viz. धर्म, अर्थ, काम and मोक्ष. In the expression महाकविनिबन्धानाम् मम्मट does not necessarily restrict himself to the five famous महाकाव्यs but intends to include poetic compositions of great poets.

मम्मट emphatically adds in the end that the three together and not separately form the cause of poetry. The further restrictions of these three are expressed in the following passage ' शक्त्या शब्दार्थौ मनसि संनिधीयते। तयोः सारासारग्रहणनिरासै व्युत्पत्त्या क्रियेते अभ्यासेन शक्तेरुत्कर्ष आधीयते ।

In spite of above we believe that मम्मट is inclined to the view that a poet is born, not made. This we deduce from his explanation of शक्ति

and the addition of समुल्लासेच in the explanation of तदुद्भवे, मम्मट is making a distinction between a काव्यहेतु and an उत्कृष्ट काव्यहेतु. The former is शक्ति while the three jointly constitute the latter. And this interpretation of मम्मट agrees with the view expressed by रुद्रट. In fact most of the Sanskrit rhetoricians hold the view that a poet is born and not made.

काव्यज्ञशिक्षयाभ्यास: practice or training under the instruction of the knowers of the poetry. काव्यज्ञ, as Mammaṭa, tells us, means both a poet and a critic. A prospective poet must have the advantage of the instruction of both these. And he must further act according to the old adage that practice makes man perfect.

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The adjectives अदोष सगुण and प्राय:स्वालंकार constitute a general description, not a definition, of poetry. For, they do not refer to any essentials of poetry at all. The most essential thing in poetry, its soul in fact, is rasa or sentiment. Mammaṭa is aware of this, as we saw before from his words 'शब्दार्थयोर्गुणभावेन रसाङ्गभूतव्यापारप्रवणतया विलक्षणं यत् काव्यम्'. The same is borne out by his definitions of दोष, गुण and अलंकार. But he makes no reference to rasa in his definition. On the contrary he includes therein characteristics, which not only are not essential, but also go very ill with शब्दार्थौ, to which they are supposed to belong. If he had said 'सरसौ शब्दार्थौ काव्यम्,' his definition would have been faultless. But first we shall point out the nature of the defects that are found in Mammaṭa's definition.

The first defect is of course Mammaṭa's failure to refer to rasa, which is regarded as the soul of poetry and which he himself tacitly accepts as such. Secondly, अदोषौ is at best a negative characteristic and should not have found a place in the definition. No negative characteristic of this kind is ever put in a definition. On the general principle that nothing is perfect in this imperfect world, no poem would be found to be completely faultless. The presence of a fault here and there does not deprive a poem of its character as poetry. This is shown by the fact that Mammaṭa, in common with other rhetoricians, treats of काव्यदोषs, which means it is possible to have faults in काव्य. Thirdly, सगुण is not a proper adjective of word and sense. For, Mammaṭa says later on that excellences are the characteristics of the rasa alone. When his definition of poetry makes no mention of rasa, how can excellences that depend on rasa be there? If one were to argue that by using सगुण as an adjective of word and

sense, Mammaṭa suggests that those word and sanse are possessed of rasa, then we reply that he should have said सरसौ शब्दार्थौ and dropped all reference to excellences. For, excellences are not of the essence of poetry. They merely heighten the beauty thereof. Fourthly, प्रायः सालंकारत्व is also not essential to poetry. Figures may heighten the beauty of poetry, but they do not form its essence. A lady usually puts on ornaments and appears more charming with them. But nobody would ever think of including प्रायः सालंकारत्व as part of the defintion of a woman.

It will thus be seen that Mammaṭa's definition of poetry is unscientifiic, inaccurate and inconsistent. In a scientific definition we expect to find the essentials of the thing defined. Mammaṭa's definition does not give the essentials of poetry. Therefore, it is unscientific. It is inaccurate, because सगुण, which can properly be applied to रस, is here made to qualify word and sense and also because it includes non-essentials such as अदोषत्व, सगुणत्व and प्रायःसालंकारत्व. The definition is open to the fault of inconsistency, because though Mammaṭa knew that the principal thing in poetry is rasa, he did not include it in his definition.

On behalf of Mammaṭa it is pointed out that his definition has the merit of being simple and easy to understand. It is easy to know what a defect, an excellence and a figure are. But it is by no means so easy to get a clear idea of what a rasa is. That is perhaps why Mammaṭa avoided a reference to rasa in his definition.

It must be noted that this defence of Mammaṭa is very lame and unconvincing. The merit that Mammaṭa's definition is supposed to possess is really no merit at all. Mammaṭa is writing a scientific work. We, therefore, expect him to give us a scientific definition of the main topic of his book. This he has failed to do. If, as is supposed, Mammaṭa did not make a reference to rasa, because he feared that beginners would not understand what rasa is, why did he then use the expression नवरसरुचिराम् in the very first Kārikā ? Then again he speaks of रसाङ्गभूतव्यापार on p. 3 and रसस्य प्राधान्यम् on p. 5 How could he expect the beginners to understand these passages, if we were to suppose that he avoided a reference to rasa in his definition through solicitude for the poor intelligence of his readers ? In the fourth Ullasa Mammaṭa gives a full explanation of rasa. What about the difficulty of understanding it there ? Altogether the defence of Mammaṭa appears to us to be unsound and his definition of poetry deserves to be condemned, as it rightly is.

The above definition of मम्मट has been very vehemently attacked by विश्वनाथ, the author of साहित्यदर्पण and जगन्नाथ, the author of रसगंगाधर. विश्वनाथ objects to मम्मट's definition on these two grounds mainly :

(a) Mere शब्द and अर्थ do not constitute poetry. They must be रसवत्

(b) If you insist on a काव्य being अदोष then number of compositions which have been accepted as Poetry will forefeit that title because of their faults. The first objection of विश्वनाथ is well taken and is valid. The second is unfair because मम्मट does not maintain that the presence of a fault in a poem deprives it of that title. He only affirms that a काव्य, par excellence, should be free from any blemish. जगन्नाथ's principal objection to मम्मट's definition is that the author of काव्यप्रकाश gives equal prominence to शब्द and अर्थ. जगन्नाथ thinks it to be incorrect because in his judgement शब्द is more prominent than अर्थ as is borne out by remarks like काव्यं श्रुतं अर्थो न ज्ञातः. विश्वनाथ defines काव्य as वाक्यं रसात्मकं काव्यम् while the definition of काव्य as given by जगन्नाथ is रमणीयार्थप्रतिपादकः शब्दः काव्यम्.

While a number of writers on rhetorics give equal prominence both to शब्द and अर्थ, some attach greater importance to शब्द. According to them, since the essence of poetry is strikingness or charm, the same is best conveyed not by ordinary words but special words which would conduce to beauty of expression.

It should be noted that Jagannatha's insistence that काव्य primarily denotes word is not quite convincing. As against his 'काव्यमुचैः पठ्यते', we have such expressions as 'काव्यं ज्ञातम्' 'and 'काव्यं मनोहारि', where काव्य signifies the sense. काव्य thus primarily means both word and sense and is sometimes used to designate either of these metaphorically under certain circumstances.

Then again, even according to Jagannātha, the word, which constitutes काव्य, must be रमणीय-अर्थ-प्रतिपादक. So word in काव्य cannot be separated from अर्थ. It is, therefore, proper that equal prominence be given to both word and sense.

The natural result of this doctrine of regarding the word as more important was the elaboration of different figures (अलंकारः), the formation of different styles (रीतिः) and the necessity of using a striking expression (वक्रोक्तिः) generally. This led to the views that a figure, a style and striking expression were the most important in poetry. Thus arose what are known as the Alamkāra school, the Rīti school and the Vakrokti school.

But the followers of these schools were dealing with the externals of poetry. But as Bharata had declared in very early times, the Soul or essence of poetry is रस. Since this रस has always to be suggested, suggestion came to be considered as the essence of poetry. This led to the foundation of the ध्वनि school.

It will thus be seen that these five schools viz. Rasa, Dhvani, Alaṁkāra, Riti and Vakrokti sprang out of the discussions that were carried on regarding the definition or essence of poetry.

All these definitions must have made it clear that according to Sanskrit Ālaṁkārikas meter or versification is not essential to poetry. Poetry may occur in any form, metrical or prose. Thus, writers of prose works like Subandhu and Bāṇa are styled poets equally with the authors of metrical kāvyas and dramas. As a matter of fact composition in prose was regarded as more difficult than that in verse. Compare गद्यं कवीनां निकषं वदन्ति ' वामन on का. सू. i. 3. 21.

In this matter we hold a different view. We believe that form is of the essence of poetry. काव्यम् comes from the root कु कौति to sing or hum and primarily means a composition that can be sung or hummed. In order that a composition should be poetry it must be capable of being sung (गेय). This means that poetry must be metrical.

Then again, the current meaning of the word काव्य in the language favours our view. For, the conventional sense of काव्य is a metrical compositon.

So if we are allowed to give one more definiton of काव्य, we would state it as ' वाक्यं रसात्मकं गेयं काव्यशब्दाभिसंज्ञितम् '.

दोषगुणालंकाराः वक्ष्यन्ते — Mammaṭa treats of defects in Ullāsa vii, excellences in viii, figures of word in ix and figures of sense in x.

A defect is thus defined : मुख्यार्थहतिर्दोषो, रसश्च मुख्यस्तदाश्रयाद् वाच्यः उभयोपयोगिनः स्युः शब्दार्थास्तेन तेष्वपि सः ॥ ' काव्यप्रकाश vii. 1; Mammaṭa treats of 16 defects such as श्रुतिकटु and च्युतसंस्कृति in the seventh Ullāsa.

An excellence is thus defined : ' ये रसस्याङ्गिनो धर्माः शौर्यादय इवात्मनः । उत्कर्षहेतवस्ते स्युरचलस्थितयो गुणाः । काव्यप्रकाश viii. 1; Mammaṭa treats of three excellences viz. माधुर्य (sweetness) ओजस् (vigour) and प्रसाद (clearness or perspicuity) in the eight Ullāsa (' माधुर्योजःप्रसादाख्यास्त्रयस्ते ').

A figure is defined as :- उपकुर्वन्ति तं सन्तं [रसं] येऽङ्गद्वारेण जातुचित् । हारादिवदलंकारास्तेऽनुप्रासोपमादयः ॥ काव्यप्रकाश viii. 2; Figures are of two kinds– figures of word (शब्दालंकारः) and figures of sense (अर्थालंकारः). Mammaṭa treats of the figures of word in the 9th Ullāsa and the figures of sense in the 10th.

कापीत्यनेन...हानिः — Mammaṭa here explains what he exactly means by 'कापि अनलंकृती' in his definition of kāvya. Word and sense that form poetry should generally have figures everywhere. But if in some cases a distinct figure is absent, that would not make them lose their character of poetry. Thus, as far as figures are concerned, काव्य can be of three kinds viz. स्फुटालंकारयुतम्, अस्फुटालंकारयुतम् and स्फुटेन अस्फुटेन वा अलंकारेण रहितम्. According to Mammaṭa's explanation only the third kind would not be kāvya.

यः कौमारहरः etc. — This stanza is attributed to शीलाभट्टारिका in शार्ङ्गधरपद्धति No. 3768. It describes how a woman, though married for a long time feels the same longing for love-sport as before. This is due to her intense love for her husband.

In the शार्ङ्गधरपद्धति this stanza occurs under असतीचरितम्. There in the third line we have चौर्यसुरतव्यापारलीलाविधौ instead of तत्र सुरत°. If this context and this reading are taken into consideration, the expression 'यः कौमारहरः स एव हि वरः' attains special significance.

The stanza has been quoted by Mammaṭa as an example where though no distinct figure is present, काव्यत्व is not lost. This means the stanza contains an indistinct figure, which gives to it the character of kāvya. That indistinct figure is either विभावना or विशेषोक्ति. It would have been better if Mammaṭa had stated which indistinct figure the stanza contains and why it is indistinct.

विभावना is a figure which occurs when a result arises without the cause ('विभावना विना हेतुं कार्योत्पत्तिर्यदुच्यते' सा. द. x 66). Here the result is उत्कण्ठा or the lady's longing for love-sport. The ordinary cause of this is newness or novelty of the lover and the other circumstances. But though such a cause is not present in the case of this lady, yet the result viz. उत्कण्ठा has arisen. So there is विभावना in the stanza.

Since in this verse, the absence of cause is not directly stated with a negative particle, the figure is said to be indistinct. If the lady had said 'वरादीनि नवीनानि भिन्नानि वा न सन्ति', the figure would have been distinct.

The other indistinct figure is विशेषोक्तिः. It occurs when, though the cause exists, the result does not follow ('सति हेतौ फलाभावः विशेषोक्तिः' सा. द. x. 67). Here the cause viz. the sameness of the lover etc. exists. But the natural result of this viz. the absence of longing has not followed.

This figure is, however, said to be indistinct, because the absence of the result has not been expressed as such i. e. by the use of a nega-

tive particle, which would have shown that the result has not followed.

These two figures in an indistinct form are possible in this stanza. As we cannot say definitely which one of these is the figure of the stanza, the proper figure is अस्फुटविभावनाविशेषोक्तिमूलः संदेहसंकरः. This latter expression will be clear when we come to x. 54cd.

रसस्य हि प्राधान्यात् नालंकारता — This statement is directed against those who might urge that in ' यः कौमारहरः etc. ' there is the figure called रस or रसवद्. This figure occurs when a sentiment occupies a subordinate position in a stanza (' प्रधानेऽन्यत्र वाक्यार्थ यत्राङ्गं तु रसादयः । काव्ये तस्मिन्नलंकारो रसादिरिति मे मतिः ॥ ' ध्वन्यालोक ii. 5). An example of रसालंकार or रसवदलंकार is ' अयं स रसनोत्कर्षी पीनस्तनविमर्दकः । नाभ्यूरुजघनस्पर्शी नीवीविस्रंसनः करः ॥' महाभारत स्त्रीपर्व 24. 19. Here the principal sentiment is करुण to which शृङ्गार is subordinate. So from the point of view of the शृङ्गार sentiment, which occupies a subordinate position, the stanza is an instance of रसालंकार or रसवदलंकार.

In ' यः कौमारहरः ' the sentiment is विप्रलम्भशृङ्गार. But as Mammaṭa points out this sentiment is principal, not subordinate to any other sentiment. Consequently, this stanza cannot be an instance of रसवदलंकार.

In ' यः कौमारहरः etc. ' the words convey their meaning immediately after they are heard. So there is प्रसादगुण in it. No defect is also visible in this stanza. Thus, as word and sense in ' यः कौमारहरः etc. ' are अदोष, प्रसादगुणयुत and अस्फुटविभावनाविशेषोक्तिमूलसंदेहसंकरालंकारयुत, the stanza attains to the position of काव्य. This is the view of Mammaṭa as regards ' यः कौमारहरः etc. '

Since in the Verse यः कौमारहरः etc. no defect is noticed, it contains प्रसादगुण and has two indistinct figures, it attains the position of काव्य. One may further add that we call this Verse a काव्य not only because it satisfies the conditions laid down by Mammaṭa but because it possesses रस viz. विप्रलम्भशृङ्गार.

The स्फोट theory arose out of the discussion as to how meaning is conveyed by words. For example how does the word कमल give us the sense of lotus. It is obvious that the letters क, म, ल cannot give us the meaning, either separately or jointly. It is common sense that individual letters cannot convey the meaning. They also cannot do it in conjunction because the letters have a momentary existence and hence cannot combine. Nor can one argue that the last letter helped by the impressions left on our mind by the previous letters conveys the sense. For there is no guarantee that the impressions of the

previous letters will be recollected in exactly the same order. The grammarians, therefore, believed that a शब्द has two forms viz. 1) The non-eternal i. e. the letters 2) The eternal i. e. the स्फोट. This latter is principal and is revealed by the non-eternal form i. e. the letters. This स्फोट is responsible for conveying the meaning. The grammarians apply the term ध्वनि to this non-eternal form of the word, because it is suggestive of the suggested sense in the form of स्फोट.

Then again, we have to note that Mammaṭa does not admit the figure रसवद्. Therefore, his remark 'रसस्य हि प्राधान्यान्नालंकारता' must be understood as having been directed against writers like Bhaṭṭi Bhāmaha, Daṇḍin, Udbhaṭa and Ānandavardhana, who among Mammaṭa's predecessors admit this figure. Ruyyaka, Viśvanāth and Appyya Dikiṣta from among his successors admit it.

All instances of रसवदलंकार would according to Mammaṭa be cases of ध्वनि and गुणीभूतव्यङ्ग्य (which we shall presently meet) or of गुणीभूत-व्यङ्ग्य. Thus 'अयं स रसनोत्कर्षी' is ध्वनि काव्य from the point of view of करुणरस and गुणीभूतव्यङ्ग्य काव्य from that of शृङ्गार.

तद्भेदान् = काव्यभेदान्. Mammaṭa now gives us three divisions of काव्य viz. उत्तम, मध्यम and अधम. These divisions are based on the relative position which the suggested sense (ध्वनिः, व्यङ्ग्यार्थः or प्रतीयमानार्थः) occupies therein with regard to the expressed sense. Thus, if the suggested sense (व्यङ्ग्यम) is more charming, striking or prominent (अतिशयिन्) than the expressed sense (वाच्यम्), that is उत्तम काव्य. If the suggested sense is not like that (अतादृश्) i. e. is not more charming than the expressed sense i. e. is less charming than the expressed sense, that is मध्यम काव्य. When a kāvya is striking (चित्र) in the word or in the expressed sense only and does not possess any distinct suggested sense, it is अधम.

These three kinds of poetry are otherwise known as ध्वनि (सव्यङ्ग्य), गुणीभूतव्यङ्ग्य and अव्यङ्ग्य (स्फुटव्यङ्ग्यरहित i. e. अस्फुटव्यङ्ग्यसहित respectively). The three terms are significant and show that every kind of poetry must have a suggested sense, whether distinct as in उत्तम and मध्यम, or indistinct as in अधम. That even in अधम काव्य some kind of suggested sense is necessary is once more stated by Mammaṭa in the 10th Ullāsa. Vide p. 37.

It will thus be seen that while in giving the definition of poetry Mammaṭa seems to follow the Alaṁkāra, Rīti and Vakrokti schools,

he follows the Dhvani school in the treatment of the divisions of poetry. Then again, his definitions of दोष, गुण and अलंकार, which refer to रस as the soul of poetry, indicate that he is a follower of the Rasa school. All this shows that Mammaṭa is inconsistent in his treatment of the different topics in this book. And it would appear that this inconsistency is perhaps due to Mammaṭa's desire, if not to reconcile, at least to give the reader an idea of the different schools regarding poetry.

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इदमुत्तमम् °—Construe व्यङ्ग्ये [अर्थे] वाच्याद् [अर्थाद्] अतिशायिनि (अधिकवैचित्र्ययुते सति) इदं [काव्यम्] उत्तमं [भवति]। [तदुत्तमं काव्यं] बुधैः [प्राचीनैः आनन्दवर्धनाभिनवगुप्तादिभिः आलंकारिकैः] ध्वनिः [इति] कथितः [अस्ति]।

This gives us the definition of उत्तम काव्य and tells us that the same is styled ध्वनि by wise rhetoricians of former times such as Ānandavardhana and Abhinavagupta.

बुधैः वैयाकरणैः °—This passage tells us that the term ध्वनि, by which rhetoricians designate उत्तमकाव्य, has been borrowed by them from the grammarians whom they generally follow. The passage refers to the स्फोटवाद of the grammarians and is hence important.

Some other characteristics of the Sphoṭa should also be remembered. The Sphoṭa is revealed by the comprehension of the last syllable of every word (compare 'अन्त्यबुद्धिनिर्ग्राह्य' p. 12, 1. 2) helped by the impressions left by the preceding syllables. As it is eternal, it is without parts (निरवयव). For, whatever is सावयव has necessarily to be अनित्य. As it is without parts there can be no idea of क्रम or order or division with reference to it. It is क्रमातीत or संहृतक्रम (p. 12,1. 2) or अखण्ड. Owing to these characteristics the difficulty that was pointed out by the grammarians before viz.that the impressions left by preceding syllables would not arise and be recollected in the same order is not felt here.

The word Sphoṭa is thus explained etymologically : (1) स्फुट्यते व्यज्यते शब्दैः वर्णैः वा. (2) स्फुटयति प्रकाशयति अर्थम् or स्फुटति प्रादुर्भवति अर्थः अस्मात्. As the word, which suggests or reveals the Sphoṭa, is designated ध्वनि, ध्वनिः is thus explained ध्वनति व्यनक्ति प्रकाशयति स्फोटम्, ध्वन्यते व्यज्यते स्फोटः अनेन, इति वा ध्वनिः.

It should be noted that the Sphoṭa theory of the grammarians is very old. Pāṇini refers to a predecessor called स्फोटायन in vi. 1. 123. Bhartṛhari in his Vākyapadiya i. 44 ff. explains the Sphoṭa theory at great length. It was evidently developed in opposition to the Naiyāyikas, and Mimāṁsakas who believe in the expressive power of letters. While these latter are वर्णवाचकत्ववादिनः, the grammarians are वर्णव्यञ्जकत्ववादिनः.

We shall now be able to understand Mammaṭa's Vṛtti on 'इदमुत्तमम् etc.' बुधैः वैयाकरणैः — The wise grammarians referred to here are Patañjali and Bhartṛhari, who in their Mahâbhāṣya and Vākyapadiya respectively have spoken of the word as ध्वनि. Note 'कस्तर्हि शब्दः। येनोच्चारितेन सास्नालाङ्गूलककुदखुरविषाणिनां संप्रत्ययो भवति स शब्दः। अथ वा प्रतीतपदार्थको लोके ध्वनिः शब्द इत्युच्यते। तद्यथा। शब्दं कुरु, मा शब्दं कार्षीः, शब्दकारी अयं माणवकः, इति ध्वनिं कुर्वन्नेवमुच्यते। तस्माद् ध्वनिः शब्दः।' महाभाष्य 1. 1. 1; 'यः संयोगवियोगाभ्यां करणैरुपजन्यते। स स्फोटः शब्दजाः शब्दा ध्वनयोऽन्यैरुदाहृताः॥' वाक्यपदीय i. 103. One must note here that Patañjal regards Sphoṭa and Dhvani as identical.

It should be noted that बुधैः in the कारिका is intended to stand for rhetoricians like Ānandavardhana and Abhinavagupta, as we saw before. But while commenting on it Mammaṭa applies the term to the grammarians also. Thus, we have बुधैः वैयाकरणैः. Then in the next lines after तन्मतानुसारिभिः अन्यैः अपि we have to supply बुधैः आनन्दवर्धनाभिनवगुप्तादिभिः. Thus, in the Vṛtti the word बुधैः is intended to qualify both वैयाकरणैः and अन्यैः. This is shown by the use of अपि.

प्रधानभूतः – Explain this as प्रधानभूतः व्यञ्जकशब्दापेक्षया मुख्यभूतः यः स्फोटः तद्रूपं यद् व्यङ्ग्यम्, प्रधानभूतः व्यङ्ग्यः स्फोटः एव इत्यर्थः, तस्य व्यञ्जकः तस्य.

तन्मतानुसारिभिः — This is a reference to the the rhetoricians who follow the grammarians in certain topics connected with words.

Let us now be quite clear about the denotation of the term ध्वनि, both according to the grammarians and the rhetoricians. The grammarians understand by the term ध्वनि all the words in the language, which suggest the Sphoṭa that really conveys the meaning of those words. The Sphoṭa is called principal with reference to these words that suggest it. The rhetoricians on the other hand apply the term ध्वनि to word and sense i. e. to such word and sense as constiute उत्तम काव्य and as, therefore, reveal the suggested sense that has subordinated the expressed sense. According to the rhetoricians the principal in this scheme of things is the व्यङ्ग्य, which is so called with reference to the वाच्य which it subordinates.

Thus, according to the rhetoricians ध्वनि means उत्तम काव्य, wherein the suggested sense appears more prominent than the expressed sense. The word is, therefore, thus explained etymologically : 'ध्वनति व्यनक्ति प्रकाशयति व्यङ्ग्यम्, ध्वन्यते व्यज्यते व्यङ्ग्यम् अनेन, इति वा ध्वनिः'.

But in the Alamkāraśāstra ध्वनि has another meaning also viz. व्यङ्ग्यार्थ or the suggested sense which is different from the expressed sense. ध्वनि in this sense is regarded as the soul of poetry.

निःशेषच्युतचन्दनं० — This stanza occurs in the अमरुशतक as No. 105 अर्जुनवर्मदेव (1216 A. D.) apparently did not know it. For, it is not commented upon by him. वेमभूपाल comments upon it, however.

The situation in the Verse is like this : A lady sent a female messenger to fetch her lover. The messenger herself dallied with him and returned back saying that the lover would not come. Indications of the messenger's dalliance with the lover were clearly visible on her body. They were, however, such as could as well have shown that the messenger had a bath. The नायिका understood what had happend and the sarcastic Verse under reference is the outcome of it.

According to मम्मट the stanza is an illustration of उत्तम काव्य because here the suggested sense is more striking than the expressed sense. The व्यङ्ग्यार्थ is the dalliance of the messenger with the lover while the वाच्यार्थ refers to the bath. This is suggested by the use of the word अधम in the stanza. It is obvious that since the girl has used it against the lover, she wants to suggest something else by its use.

It may incidentally be noted that the verse in question contains अविमृष्टविधेयांश दोष (of काव्यप्रकाश VII) and does not contain any figure, distinct or indistinct and thus does not satisfy the requirements of poetry as laid down by मम्मट in his definition of काव्य.

There is some divergence of opinion regarding the exact way in which the required meaning is obtained from the stanza 'निःशेषच्युत०'. Mammaṭa's view in the matter, as we saw before, is that owing to the presence of the prominent word अधम the suggested sense that the messenger had gone to the lover for dalliance is brought out. The various indications are common and hence applicable to both वापीस्नान, which is the वाच्यार्थ, and तद्रमण, which is the व्यङ्ग्यार्थ, of the stanza.

विश्वनाथ objects to मम्मट's interpretation because according to him a reference to वापीस्नान at this time (early night) is most inappropriate. He understands the stanza as an illustration of विपरीतलक्षण. According to him, the stanza conveys three senses viz. वाच्यार्थ, लक्ष्यार्थ, and व्यङ्ग्यार्थ. The वाच्यार्थ is वापीगमनं तदन्तिके न गमनं च. The लक्ष्यार्थ is वाप्यां न गमनं तदन्तिके च गमनं and the व्यङ्ग्यार्थ is तद्रमणम्. According to Mammaṭa on the other hand there are only two senses in the stanza viz. वाच्यार्थ, resresented by वापीगमनं तदन्तिके च न गमनम्, and व्यङ्ग्यार्थ, consisting of तदन्तिकमेव रन्तुं गमनम्.

Commentators of मम्मट, प्रदीपकार and उद्योतकार as well as जगन्नाथ do not agree with the above view of विश्वनाथ. They feel that there is no

necessity of a लक्षणा here and the indications are applicable to both वापीस्नान and तद्गमण.

प्राधान्येन अधमपदेन व्यज्यते — This remark is explained in three ways : (1) प्राधान्येन इति उपलक्षणे तृतीया । प्राधान्येन विशिष्टेन अधमपदेन इत्यर्थः. This is the best explanation, because it tells us that prominence in this stanza belongs to the epithet अधम. This fact deserves to be specially brought to our notice, because it is this word अधम that conveys the suggested sense. (2) प्राधान्येन विशिष्टः अर्थः तदन्तिकमेव रन्तुं गतासीत्याकारकः व्यङ्ग्यार्थः अधमपदेन व्यज्यते. This explanation is not quite so good. For, there is no special point in referring here to the fact that the व्यङ्ग्यार्थ is prominent in comparison with the वाच्यार्थ. That has already been stated in the definition of उत्तमकाव्य itself. The stanza is in fact quoted to illustrate it. (3) अधमपदेन प्राधान्येन व्यज्यते is prominently suggested by the word अधम. This is not good. Because prominence does not belong to the suggestion, but to the word अधम. That is why the first explanation is the best. These three explanations respectively reflect the views of Govinda, Nāgeśa and Appaya Dikṣita.

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अतादृशि॰ — Construe : व्यङ्ग्ये तु अतादृशि (वाच्यादनतिचमत्कारिणि) [सति इदं काव्यं] मध्यमं [भवति] । [तद् बुधैः] गुणीभूतव्यङ्ग्यं [कथितम्] ।

अतादृशि means not more charming than the expressed sense i. e. less charming than it. In mediocre poetry though the suggested sense is there, it is less charming than the expressed sense.

ग्रामतरुणं ॰ — A young girl had made an appointment with a village youth to meet him in a bower under an Aśoka tree (वञ्जुलः = अशोकः). For some reason she could not keep that appointment. The youth went there and, finding that the girl had not arrived, returned disappointed. He took with him a bunch (मञ्जरी) of Aśoka flowers as visible proof of his having gone there. As the girl looked at the youth with the bunch of Aśoka flowers in his hand, she became pale by the consciousness of her guilt in having failed to keep the appointment.

Here the suggested sense is the girl's failure to go to the bower of creepers under the Aśoka tree. The expressed sense is represented by the clever device used by the youth to convey to her the fact that he had gone there and by the paleness of the colour of her face as she was thus made conscious of her failure. Out of these two senses the expressed sense is much more picturesque and striking than the suggested sense (तदपेक्षया = व्यङ्ग्यापेक्षया). Hence this stanza is an example of मध्यम काव्य.

शब्दचित्रं० — Construe : शब्दचित्रं वाच्यचित्रं तु [काव्यम्] अवरं स्मृतम् । [तद् बुधैः] अव्यङ्ग्यं [कथितम्] ।

चित्रम्, as Mammaṭa explains in the Vṛtti, means possessed of excellences and figures. शब्दचित्रम् thus means शब्दगुणशब्दालंकारयुक्तम्, वाच्यचित्रम् means वाच्यार्थचित्रम् i. e. अर्थगुणार्थालंकारयुक्तम्. That poem is the lowest wherein there are excellences and figures of word and excellences and figures of sense. अवरकाव्य is thus of two kinds viz. शब्दचित्र and वाच्यचित्र.

We have already seen that गुणs or excellences properly belong to रस. Here excellences of word and sense are spoken of. Excellences belong to word and sense secondarily. Note ' गुणवृत्त्या पुनस्तेषां [गुणानां] वृत्तिः शब्दार्थयोर्मता ॥ ' काव्यप्रकाश viii

This third kind of poetry viz. अवर or अधम is styled अव्यङ्ग्य. Mammaṭa explains this as स्फुटप्रतीयमानार्थरहितम्. This is in accordance with Mammaṭa's view, that व्यङ्ग्यार्थ or suggested sense, whether distinct or indistinct, is necessary for all the three kinds of poetry.

It will be noticed that as against the previous interpreters, we understand अव्यङ्ग्य as a designation of the अवर काव्य. This is in keeping with मम्मट's practice of giving separate designations – ध्वनि and गुणीभूतव्यङ्ग्य to उत्तम and मध्यमकाव्य respectively. Therefore there is no need to supply the word चित्रम् in the definition as is done by some. It will be seen that all the संज्ञान्तरs of मम्मट are significant indicating the position which the suggested sense occupies in the 3 varieties of काव्य.

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स्वच्छन्दोच्छलदच्छ० — The principal clause is मन्दाकिनी वः मन्दतां भिद्यात् may the Mandākini. break up i. e. remove your dullness i. e. ignorance or sin. अह्नाय quickly, at once. The stanza contains three adjectives qualifying मन्दाकिनी viz. (1) स्वच्छन्दं यथा स्यात् तथा उच्छलत् उद्गच्छत् (going up, surging) अच्छं निर्मलं कच्छयोः तटयोः कुहरेषु बिलेषु (crevices) छातं दुर्बलं (calm) तदितरत् बलवत् (strong, violent) यद् अम्बु जलं तस्य छटा समूहः (mass) तया मूर्च्छन् विनश्यन् मोहः अज्ञानं (delusion, ignorance) येषां तैः महर्षिभिः हर्षेण विहिते कृते स्नानम् आह्निकं (daily rites) च यस्यां सा. The idea in this adjective is : The clear water of the Ganges is freely and violently surging in the crevices of the banks.

(2) उद्यन्तः उत्पतन्तः (jumping) उदाराः महान्तः दर्दुराः भेकाः (frogs) यस्याम्, एवंविधा दरी (valley) यस्याः सा. This only means that large frogs were jumping in the valley of the Ganges. (3) दीर्घाः उन्नताः अदरिद्राः शाखादिबाहुल्यरूपसंपद्वन्तः ये द्रुमाः वृक्षाः तेषां द्रोहः पातनं तेन उद्रेकः ऊर्ध्वप्रसरणं (going or

rising up) येषाम्, एवंविधाः महोर्मयः महातरङ्गाः (great waves) तैः मेदुरः निबिडः अतिशययुतः (intense) मदो गर्वः यस्याः सा. Tall and richly endowed trees fell into the stream, as the banks on which they stood were washed away by the forcible current. Their fall made the water rise up in the form of huge waves of which the river felt intensely proud.

In this stanza the only striking feature is अनुप्रास or alliteration, consisting of the repetition of certain consonants. अनुप्रास is a शब्दालंकार. The गुण that may be regarded as present here is ओजस्, for the stanza mostly consists of compounds and ओजस् is defined as समासभूयस्त्वम् (काव्यादर्श i. 80). Thus, as the stanza possesses शब्दगुण and शब्दालंकार, it is an example of शब्दचित्र अवर काव्य.

Here these are both छेकानुप्रास and वृत्त्यनुप्रास. छेकानुप्रास occurs when more than one consonant are repeated once in the same order with different vowels. वृत्त्यनुप्रास consists in the repetition of one or more consononts once or more than once. In 'स्वच्छन्दोच्छलदच्छ etc,' there are both छेकानुप्रास and वृत्त्यनुप्रास. छेकानुप्रास is found in the first line where च and छ are repeated more than once and also in महर्षिहर्ष, आह्निकाह्वाय and मन्दाकिनी मन्दताम्. वृत्त्यनुप्रास is seen in the second half where the consonants द् and म् are repeated more than once.

The spirit of devotion which the stanzas breathes is the व्यङ्ग्यार्थ. But it is not distinct.

In this stanza the poet manifests his love, designated devotion in such cases, towards the river-goddess. That love is known as भाव and as भाव is included under रस, the stanza is रसवत्. Those that admit भक्ति as a separate sentiment will regard this stanza as an example of भक्तिरस. Thus, as the stanza contains रस, it is properly an example of काव्य.

Strictly speaking, according to मम्मट's definition, the verse may not be considered as काव्य at all since it contains a defect, called अपुष्टार्थत्वम्. An adjective which does not nourish or is not useful to the main purpose is called as अपुष्टार्थ e. g. in the sentence 'By my golden watch it is ten O'clock' the adjective golden is अपुष्टार्थ. Here the adjectives उद्यदुदार-दरी and दीर्घा-मदा are of no use and hence are अपुष्टार्थ.

विनिर्गतं मानद॰ — Indra once heard a report that the demon-king Hayagriva had casually gone out of his palace. The chief of the gods stood in such great terror of this demon that he immediately bolted the gates of his capital Amarāvati lest Hayagrīva might enter it and capture him. The city thus appeared to have as it were closed its eyes in fear.

The stanza contains the अर्थगुण प्रसाद and the अर्थालंकार उत्प्रेक्षा. So it is अर्थगुणार्थालंकारयुक्त and consequently an example of वाच्यचित्र अवर काव्य.

It will be noticed that the stanza contains वीररस, because it describes the heroic prowess of Hayagrīva, and also भाव, because it indicates the poet's regard for him. But both these are अस्फुट, because the poet does not intend to describe them principally. This of course is to be gathered from the fact that Mammaṭa has quoted the stanza as an example of अवर काव्य. If वीररस or भाव had been स्फुट and प्रधान, or स्फुट and अप्रधान, the stanza would have been an example of उत्तम काव्य मध्यम काव्य respectively.

गोविंद the author of प्रदीप does not accept this as an instance अर्थचित्र अवरकाव्य. According to him this is an example of मध्यमकाव्य since the greatness of हयग्रीव's valour is clearly the suggested sense.

Some writers call this variety as चित्र. Just as a picture has no soul, so too this अवरकाव्य has no soul viz. the रस appearing prominently.

This three-fold division of poetry, based on the relative importance of the suggested sense therein, is accepted by almost all rhetoricians.

जगन्नाथ divides काव्य into four varieties viz. उत्तमोत्तम, उत्तम, मध्यम and अधम. These divisions correspond to मम्मट's ध्वनि, गुणीभूतव्यङ्ग्य, वाच्यचित्र and शब्दचित्र. It will be noticed that जगन्नाथ looks upon the two varieties of अधमकाव्य as distinct because in his opinion शब्दचित्र and वाच्यचित्र are distinct and should be classed separately. It may be pointed out that जगन्नाथ's criticism of मम्मट is not quite sound since मम्मट includes both the वाच्यचित्र and शब्दचित्र under the अधम category, as they do not possess any distinct sugested sense. मम्मट's three–fold division is based on the position which the suggested sense occupies therein. Actually जगन्नाथ's division does not seem to be based on any sound principle.

The first उल्लास is called काव्यप्रयोजनकारणस्वरुपविशेषनिर्णयः and contains the treatment of काव्यप्रयोजनानि, काव्यकारणम् and काव्यस्वरुप including काव्यलक्षण.

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मम्मट had defined काव्य as शब्दार्थौ. Now the various terms and topics mentioned in the definiton are to be expounded. The second and third ullasas deal with the nature and kinds of शब्द and अर्थ.

In poetry a word has three powers viz. अभिधा or expression, लक्षणा or indication, and व्यञ्जना or suggestion. The senses, which a word conveys by means of these powers, are respectively known as वाच्य or expressed, लक्ष्य or indicated and व्यङ्ग्य or suggested. According as a

word conyeys these three senses it is respectively known as वाचक or expressive, लाक्षणिक or indicative and व्यञ्जक or suggestive.

The power of a word is generally called वृत्ति or function. It is also sometimes known as व्यापार or process.

तात्पर्यार्थोऽपि केषुचित्—After केषुचित् supply मतेषु i. e. according to the views of some. केषुचित् may also be taken as equal to केषुचिद्दर्शनेषु i. e. in some systems.

Some hold that besides the three powers or functions, mentioned above, there is a fourth function (वृत्ति) called तात्पर्य or purport. This function belongs, not to individual words as अभिधा, लक्षणा and व्यञ्जना belong, but to the sentence as a whole. Its purpose is to convey the connection between the meanings of the different words in a sentence. This connected meaning is known as तात्पर्यार्थ Read 'तात्पर्याख्यां वृत्तिमाहु' पदार्थान्वयबोधने । तात्पर्यार्थं तदर्थं च वाक्यं तद्बोधकं परे ॥' साहित्यदर्पण ii. 20

अभिहितान्वयवादिनः—

The people who admit this fourth वृत्ति i. e. तात्पर्य are called as अभिहितान्वयवादिनः (अभिहितानां स्वस्ववृत्त्या पदैः प्रतिपादितानाम् अर्थानाम् अन्वयः इति ये वदन्ति ते). They are so called because they maintain that in a sentence, first the words convey their own individual meaning and then a connection between them arises, giving rise to the sense of a sentence as a whole. According to them every word has a generic meaning which it expresses independently. This may be called वाच्यार्थ (This meaning is learnt either from elderly persons or dictionaries and the like). When several words are combined to form a sentence, the generic senses are modified in some way or other to accommodate others. These together give rise to a sense which is the sense of the sentence as a whole. This is done by the वृत्ति तात्पर्य which operates owing to the force of आकाङ्क्षा, योग्यता and सन्निधि.

These include the followers of न्याय and वैशेषिक schools and the followers of the great मीमांसक, कुमारिलभट्ट.

अन्विताभिधानवादिन :—

Opposed to this view of the अभिहितान्वयवादिन्s is the view of the अन्विताभिधानवादिन्s (अन्वितस्य अर्थान्तरसंबद्धस्य अर्थस्य अभिधानं प्रतिपादनं शब्देन क्रियते इति ' वादिनः) or those who maintain that a word expresses a connected meaning and there is no need to suppose a generic sense for every word. These are the followers of Guru or Prabhākara, a famous Mīmāṁsaka, who was a pupil of Kumārilabhaṭṭa, and are known as Prābhākara Mimānsakas.

According to the view of the अन्विताभिधानवादिन्s the meaning of words is apprehended from वृद्धव्यवहार or the dealings of elderly people. A child hears the sentences used for carrying out this व्यवहार and by a process of unconscious ratiocination understands the meanings of words in those sentences owing to their presence and absence therein. Thus, when Devadatta orders Yajñadatta 'गामानय', Yajñadatta brings a bull. Devadatta then says 'गां बधान' and Yajñadatta binds the bull. A child hears these two sentences and observes that two actions have taken place in connection with one entity viz. the bull. Finding that the word गाम् is common to both the sentences the child jumps to the conclusion that the bull, which was the common object for both the actions, must be the meaning of the word गाम्. Then again, on hearing the sentences 'गाम् आनय' and 'अश्वम् आनय' the child observes that a bull and a horse are brought. Here one action viz. bringing takes place with reference to two objects and one word viz. आनय is common to the two sentences. The child, therefore, concludes that bringing must be the meaning of आनय.

It will thus be seen that in this process of understanding the meaning of words, the meaning is always apprehended as being connected either with some action or object or something else. Thus, in गामानय the child understands from गाम् the sense of the bull connected with action of bringing as its object and from आनय the sense of bringing connected with the bull as its object. Hence, as the meaning we understand from words is always a connected (अन्वित) meaning, no function such as तात्पर्य is necessary to denote the connection between the meanings of words in sentences. Such is the view of the अन्विताभिधानवादिन्s.

आकाङ्क्षायोग्यतासांनिधिवशाद्—The function तात्पर्य belongs to a sentence and a sentence is a collection of words, which are possessed of आकाङ्क्षा, योग्यता and संनिधि or आसत्ति.

आकांक्षा means expectancy. It is the inability of a word to convey a connected meaning in the absence of the other. Words are said to be साकांक्ष when they satisfy one another's आकांक्षा. Thus in देवदत्तः गच्छति, देवदत्त the substantive has an आकांक्षा for क्रिया satisfied by गच्छति. The verb also has an expectancy for देवदत्त.

योग्यता is compatibility. It is defined as अर्थाबाधः or the absence of contradiction between the meanings. "Thus in आम्रफलं पिबति the आम्रफलं has no योग्यता for पानक्रिया and hence the two words do not form a sentence proper.

संनिधिः means vicinity or juxta-position. It is defined as the uttering of words without undue interval between them. Thus, in order that the words देवदत्तः ग्रामं गच्छति should form a proper sentence, we must utter them one after another without undue delay between them. If on the other hand we pronounce देवदत्तः now, ग्रामम् three hours hence and गच्छति another three hours later, the three words would not form a sentence proper owing to the absence of संनिधि between them.

वक्ष्यमाणस्वरूपाणां पदार्थानाम्—The पदार्थs or the senses of words are वाच्य, लक्ष्य and व्यङ्ग्य. Their nature will be explained (वक्ष्यमाण) later. The idea is तात्पर्य operates in all sentences, whatever may be the sense, whether वाच्य, लक्ष्य or व्यङ्ग्य, that is conveyed by them. समन्वये = परस्परसंबन्धे. When the senses of the various words in the sentence are mutually connected तात्पर्यार्थ arises. विशेषयुतं वपुः यस्य सः which possesses a special form i. e. which is different from वाच्यार्थ, लक्ष्यार्थ and व्यङ्ग्यार्थ. अपदार्थः not the sense of the [various] words. This just explains the idea already conveyed by विशेषवपुः

It should be noted that the word वाच्य here is to be understood in the general sense of प्रतिपाद्य i. e. as signifying a meaning which is conveyed either by अभिधा or लक्षणा or व्यञ्जना.

अन्विताभिधानवादिनः :—This is nominative plural. Those who take this as genitive singular infer that the use of the singular suggests मम्मट's want of repsect for this school. This is untenable because in the fifth ullasa मम्मट refers to them in plural. Actually मम्मट shows no preference to any one of the two.

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सर्वेषां...व्यञ्जकत्वमपीष्यते—अपि in this line is construed in two ways : (1) With अर्थानाम्. This means not only is word व्यञ्जक or suggestive, but also sense in all its three kinds viz. वाच्य, लक्ष्य and व्यङ्ग्य. Stanzas 6, 7 and 8 illustrate respectively the suggestiveness of the वाच्य, लक्ष्य and व्यङ्ग्य. It will thus be seen that while अभिधा and लक्षणा belong to word, व्यञ्जना belongs to both word and sense. (2) With व्यंजकत्वम्. This means that senses, in addition to being वाच्य, लक्ष्य and व्यङ्ग्य, are further व्यञ्जक i. e. they do not lose their original character as वाच्य, लक्ष्य and व्यङ्ग्य when they further suggest something else. Thus, in stanzas 6, 7 and 8 the sense is respectively वाच्य, लक्ष्य and व्यङ्ग्य and at the same time it is further suggestive of something else. Note ' अपिना व्यञ्जकतादशायामपि वाच्यत्वाद्य प्रच्यवः सूचितः ' उद्योत.

प्रायशः—The propriety of this word is to show that senses are not always further suggestive. When the व्यङ्ग्यार्थ is a रस principally developed

it is not व्यंजक. Moreover a limitation implied by प्रायशः is necessary. Otherwise the series will have no end.

This stanza is quoted as an example, where वाच्यार्थ is Suggestive. Here the suggested sense is that the girl is desirous of wanton sport and wants to go out for that purpose under the pretext of bringing provisions. It should be noted that this suggested sense becomes possible owing to the speciality of the speaker (वक्तृवैशिष्ट्यम्) viz. the स्वैरिणीत्व of the girl. If on the other hand, this stanza had been uttered by an innocent girl, who honestly wanted to go out for bringing provision, the वाच्यार्थ would not have been further suggestive.

साधयन्ती॰—साधयन्ती = गच्छन्ती. The causal of साधू-साध्नोति is usually used in the sense of 'to go.' सुभगम् the fortunate one. This word has a special sense in Sanskrit erotic poetry. It means a ladies' man, a man after whom ladies hanker. Read 'स खलु सुभगो यमङ्गनाः कामयन्ते' मल्लिनाथ on 'सौभाग्यं ते सुभग विरहावस्थया व्यञ्जयन्ती' मेघदूत. 29

This stanza has been quoted as an illustration where the indicated sense is further suggestive. The context is the same as that of 'निःशेष-च्युतचन्दनं etc.' p. 5. As the messenger has grievously wronged the nāyikā by sporting with her lover and has thus behaved like her enemy, the वाच्यार्थ of 'सखि मत्कृते सुभगं साधयन्ती दूतासि। सद्भावस्नेहकरणीयसदृशं त्वया विरचितम्' is clearly incompatible. Therefore, विपरीतलक्षणा has to be resorted to and this विपरीतलक्षणा indicates the sense 'वैरिणि, स्वकृते सुभगं साधयन्ती दृष्टासि। असद्भावशत्रुत्वकरणीयसदृशं सद्भावस्नेहकरणीयविसदृशं वा त्वया विरचितम्। Now, this लक्ष्यार्थ becomes further suggestive and reveals that in this matter the guilt really belongs to the lover, who succumbed to the fascinations of the messenger.

It should be noted that here the व्यङ्ग्यार्थ, and for the matter of that the लक्ष्यार्थ also, arises on account of बोद्धव्यवैशिष्ट्य or the speciality of the person addressed. When the messenger returned, the nāyikā observed that there were indications of संभोग or dalliance on her body- These constituted her वैशिष्ट्य from which the nāyikā knew what had happened and spoke to her in the manner stated in the stanza.

It will be seen that this stanza contains all the three senses viz- वाच्यार्थ, लक्ष्यार्थ and व्यङ्ग्यार्थ. Out of these the वाच्यार्थ is बाधित and is consequently superseded by the लक्ष्यार्थ. Then, when the लक्ष्यार्थ further suggests the व्यङ्ग्यार्थ, that व्यङ्ग्यार्थ does not set aside the लक्ष्यार्थ, but is understood in addition to it.

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पश्य निश्चलनिष्पन्दा०—This is हाल's गाथासप्तशती i. 4. उअ in Prakrit is an अव्यय in the sense of पश्य or lo. A crane, white in colour, was sitting motionless on a green lotus-leaf. It therefore, appeared like a white conch-sell placed in a vessel of green emerald.

This stanza is quoted as an example, where the व्यङ्ग्य sense is further व्यञ्जक or suggestive. Mammata explains व्यङ्ग्यस्य व्यञ्जकत्वम्, here in two ways according to the two contexts in which the stanza can be understood. Thus, first we suppose that a girl was wandering about with her lover in search of a rendezvous. When she arrived at this place, she suggested to her lover by means of this stanza that it was a good place for them to meet in (संकेतस्य समयपूर्वकमेलनस्य स्थानम्).

As the crane was throbless, one could easily see that it was perfectly at ease- Thus, निष्पन्दत्व is the वाच्य sense, from which we obtain the व्यङ्ग्यार्थ आश्वस्तत्व. Now, this व्यङ्ग्यार्थ becomes further suggestive and reveals the second व्यङ्ग्यार्थ viz. [अस्य स्थानस्य] जनरहितत्वम् i. e. the fact that this place is unfrequented by people. So we have व्यङ्ग्यस्य (बलाका आश्वस्ता इत्याकारकस्य) व्यञ्जकत्वम् (इदं स्थानं जनरहितमिति द्वितीयस्य व्यङ्ग्यार्थस्य बोधकत्वम्). Then, we have a further suggestion viz- that this is a place of appointment, which springs from जनरहितत्वम्. Thus, the second व्यङ्ग्य जनरहितत्व is also व्यञ्जक and reveals the third व्यङ्ग्यार्थ viz. एतत् संकेतस्थानम्.

Here note that the word उच्यते is incorrect. Mammata should have used द्योत्यते, or व्यज्यते, as he has done in the following sentence. This is once again an example of Mammaṭa's careless writing.

According to the second context we suppose that the lovers had already made an appointment to meet at the place. The man accused the girl that she had failed to keep the appointment, while he pretended that he had gone there as settled. To this the girl replied by means of the stanza under discussion. Thus, निष्पन्दत्व is the वाच्य sense, which yields the व्यङ्ग्यार्थ आश्वस्तत्व. This व्यङ्ग्यार्थ becomes further व्यञ्जक and reveals the second व्यङ्ग्यार्थ जनरहितत्व. This means the man had not gone there. For, if he had done so, the crane would have been disturbed and it would not have remained throbless. The man was thus telling a lie, when he said he had gone there. ' मिथ्यावदसि, न त्वमत्र आगतो भूः ' is thus the third व्यङ्ग्य arising from the second व्यङ्ग्य जनरहितत्व.

साक्षात् संकेतितं योऽर्थमभिधत्ते स वाचकः—This gives us the definition of a वाचक word. That is an expressive word, which conveys a sense that is directly conventional. संकेत is a convention or an agreement known from the लोकव्यवहार whereby a particular word conveys a particular sense. c.

f. इदं पदममुमर्थं बोधयतु इति अस्मात् पदादयमर्थो बोद्धव्य इति तत्त्वचिंतामणि: A word which conveys the sense with the help of संकेत is a वाचक शब्द and the sense which is thus conveyed is called वाच्यार्थ. The वृत्ति by which this directly conventional or primary or expressed sense is conveyed is called as अभिधा.

साक्षात् संकेतितम्—We have seen above that an expressive word conveys a meaning about which साक्षात् संकेत or a direct convention has been made. The word साक्षात् has been put in the definition in order to exclude व्यवहित संकेत or an indirect convention. The meaning, which is obtained by an indirect convention, is not the मुख्यार्थ or वाच्यार्थ and is, therefore, not conveyed by a वाचक word. For example, the directly conventional meaning of the word वट is a banyan tree. Now if a village having a prominent banyan tree is also called वट, it is a case of व्यवहित संकेत. The word वट conveys that sense not by अभिधा but by लक्षणा.

अभिधत्ते—This word अभिधत्ते is to be understood as अभिधया प्रतिपादयति in order to exclude अभिधामूलव्यञ्जक words from the province of वाचक words. In a अभिधामूलव्यञ्जना though a word possesses साक्षात् संकेत for a particular sense, it conveys some other sense owing to circumstances like संयोग, विप्रयोग etc. E. g. if कर means hand in a particular context, it is of that sense, but it also conveys by means of व्यंजना the other meaning, trunk. The above interpretation of अभिधत्ते can be objected to for the following three reasons viz. (1) वाचक itself means अभिधया प्रतिपादक. If अभिधत्ते also is understood as अभिधया प्रतिपादयति there arises the fault of अन्योन्याश्रय. (2) In the above interpretation, the words साक्षात्, संकेतितम् would be superfluous. (3) In the definition of लक्षणा in कारिका 4, लक्ष्यते means प्रतिपाद्यते only and not लक्षणया प्रतिपाद्यते.

In view of above अभिधत्ते may be understood in the sense of प्रतिपादयति only and साक्षात् should be construed with it to exclude अभिधामूलव्यञ्जना.

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इह अगृहीतसंकेतस्य°-इह = अस्मिन् जगति अस्मिन् लोकव्यहारे वा. अर्थप्रतीतेः अभावात् = अर्थज्ञानस्य अभावात्. It is clear from the above discussion.

संकेतितश्चतुर्भेदो°—A वाचक word is defined as that which conveys the sense that is directly conventional. Now the question is : Which is the conventional sense of words ? Or, where is it that the convention of words is understood ? Different theorists hold different views in this matter. Mammaṭa mentions four such theorists viz. (1) जात्यादिवादिनः- These are the grammarians, whom Mammaṭa and the Ālaṁkārikas generally follow. (2) जातिवादिनः- These are the Mīmāṁsakas. (3) जातिविशिष्टव्यक्तिवादिनः. These are the ancient Naiyāyikas. (4) अपोहवादिनः.

These are the Saugatas or Bauddhas. The first two are mentioned in 'संकेतित...जातिरेव वा' and the last two are referred to at the end of the Vṛtti on this Kārika.

यद्यपि...व्यक्तिरेव—Our worldy dealings consist of प्रवृत्ति or निवृत्ति i. e. we either proceed to do certain things or desist from doing certain others. Whether we are engaged in प्रवृत्ति or निवृत्ति, we always deal with the individual. For, the individual alone (व्यक्तिरेव), and not जाति or generality, is capable of doing an action calculated to serve our purpose or end. For example, when we want milk, we go towards an individual cow, not towards गोत्व or the generality cowness. Thus, as all our dealings refer to the individual, it would seem proper that convention should be understood with reference to the individual. After 'यद्यपि...व्यक्तिरेव' supply 'इति तस्यामेव व्यक्तौ संकेतः युक्तः ।'

तथापि...तदुपाधौ एव संकेतः—This passage tells us that inspite of the fact that the individual is the centre of our प्रवृत्ति and निवृत्ति, it is not proper to understand convention with reference to it for three reasons or faults viz. (1) आनन्त्यम्, (2) व्यभिचारः and (3) विषयविभागाप्राप्तिः. We shall now see what these three reasons or faults are.

आनन्त्यम्—If convention were to be apprehended with reference to the individual, it would refer (1) to all the individuals of a class, or (2) to a single individual, or (3) to a limited number of individuals. Thus, the word गो would mean all the bulls in the world, belonging to the past, present and future, or a single bull, or a limited number of bulls that we see every day. In the case of the first alternative the fault आनन्त्य or endlessness arises and in the case of the second and the third alternatives the fault व्यभिचार or violation. To explain : If the conventional meaning of गो were to include all the bulls in the world, it would be impossible to understand this conventional meaning. For, bulls in the world being endless (अनन्त) nobody can know them all. This is the fault आनन्त्य. But as a matter of fact we do understand the conventional meaning of गो. This is proof of the fact that the conventional meaning of गो cannot be all the bulls in existence.

व्यभिचारः—व्यभिचार means violation. Here it means violation of the rule 'संकेतितस्यैव शाब्दबोधः' i. e. of the rule that we understand from a word only that sense about which a convention has been made with reference to it. Now, let us suppose that the convention of गो is made with reference to a single individual viz. a red bull. When, however, we see a black bull, we designate it also by the term गो. Here, what happens is that we understand from the word गो the black bull also.

But according to our supposition the black bull is not the conventional meaning of गो. It is संकेताविषय with reference to गो. Yet it is understood from the word गो all the same. This means that the rule 'संकेतितस्यैव शाब्दबोधः' is violated. For, we have understood from the word गो the sense of the black bull about which convention had not been made with reference to it. Thus, व्यभिचार or violation of 'संकेतितस्यैव शाब्दबोधः' comes in.

Similar reasoning is applicable to the third alternative also. Here we suppose that the convention of गो is understood with reference to a limited number of bulls, say ten. Now, when we see an eleventh bull, we shall designate it also as गो. But this eleventh bull is संकेताविषय. Hence the rule that a word expresses only that sense about which convention is made with regard to it is violated. Thus, there is व्यभिचार.

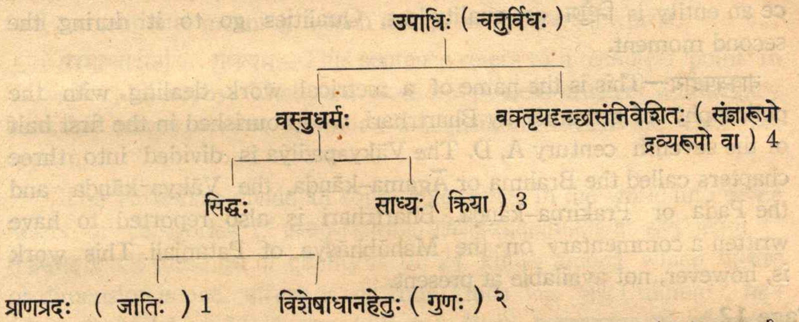
विषयविभागाप्राप्तिः—In connection with the question of understanding the conventional meaning of words the grammarians quote this typical sentence viz. गौः शुक्लश्चलोडित्थः (A white bull, named Dittha, moves). Here, we find that the word गौः denotes the class of bulls, शुक्लः the quality viz. the colour white, चलः the action and डित्थः, which is a proper name, the single individual bull. Thus, there is a distinct province (विषयः) assigned to each of these words, which are consequently known as जातिशब्द, गुणशब्द, क्रियाशब्द and संज्ञाशब्द or द्रव्यशब्द or यदृच्छाशब्द. The grammarians, therefore, hold that words are of four kinds and that the convention of words refers, not to the individual, but to the four attributes (उपाधिः), which the individual possesses. These attributes are जाति, गुण, क्रिया and संज्ञा. The four classes of words correspond to these four attributes.

Now, if the convention of words were to refer to an individual, it is clear that in the sentence 'गौः शुक्लश्चलो डित्थः' all words would signify the individual bull and would hence be as good as synonyms. The words would thus not have a separate province (विषयविभागः विभिन्नः विषयः इत्यर्थः); but would point to only one entity viz. the individual bull (गोव्यक्तिः). This is the defect विषयविभागाप्राप्तिः, referred to in 'गौः शुक्लश्चलो...न प्राप्नोति'.

Mammaṭa has thus shown that owing to the three faults आनन्त्य, व्यभिचार and विषयविभागाप्राप्ति it is not proper to understand convention in the individual. So far both the grammarians and the Mīmāṁsakas agree, both of them being at one in holding that convention cannot be understood in the individual. But when it comes to the positive

question as to where exactly the convention is understood, they differ. The grammarians believe that the convention is understood in the attributes of the individual (तदुपाधौ तस्याः व्यक्तेरुपाधौ धर्मे जात्यादौ). They are, therefore, called जात्यादिवादिनः. The Mīmāṁsakas on the other hand maintain that in the case of all the four classes of words convention is understood in जाति only. They are consequently known as जातिवादिनः.

उपाधिश्च ... महाभाष्यकारः— This passage contains an exposition of the उपाधिs or attributes in which according to the Vaiyākaraṇas and the Ālamkārikās convention is apprehended. The nature of these attributes will be clear from the following classification:—



An attribute of an individual is of two kinds viz. (1) वस्तुधर्मः or a property which is innate or inherent in the thing and (2) वक्तृयदृच्छासंनिवेशितः उपाधिः or an attribute, which has been imposed upon the thing by the sweet will (यदृच्छा = स्वेच्छा । 'यदृच्छा स्वैरिता' अमरः) of the speaker. This attribute is संज्ञा or a proper name. वस्तुधर्म is also of two kinds viz. (1) सिद्ध accomplished and (2) साध्य which is being accomplished or is in the process of accomplishment. साध्यवस्तु धर्म means क्रिया of action. For, when we say देवदत्तः ग्रामं गच्छति, the action of going is not an accomplished and complete thing, but is in the process of accomplishment. An action consists of parts, which have become prior (पूर्व) and posterior (अपर) i. e. which are continuous and occupy successive periods of time. पूर्वापरीभूताः प्राक्पश्चात्कालव्यापिनः क्रमिकाः इत्यर्थः अवयवाः विभागाः यस्याः सा पूर्वापरीभूतावयवा. सा च असौ क्रिया च, तद्रूपः. सिद्ध वस्तुधर्म is again of two kinds viz- (1) प्राणपद or that which gives life to an entity and (2) विशेषाधानहेतुः or that which is the cause of endowing it with its speciality (विशेषस्य वैशिष्ट्यस्य आधानं स्थापनं तस्य हेतुः) प्राणप्रद सिद्ध वस्तुधर्म, referred to in the text as आद्यः, is जाति or generality or class-characteristic.

It is not the form but the generality, called जाति that makes a bull a bull. मम्मट supports his statement by quoting from भर्तृहरि-'s वाक्यप्रदीप

गौः स्वरूपेण न गौः नापि अगौः i. e. we cannot call an entity a bull because of its form. Nor can we call it a non-bull on account of its form. It is the जाति गोत्वं that gives a bull its essence or life. विशेषाधानहेतु सिद्ध वस्तुधर्म is a quality, as for example, white. Whiteness serves to distinguish an object, which has already come into existence (लब्धसत्ताक) from other of the same class. But गुण is not प्राणपद to an entity, because it can be seen dissociated from that entity. A thing can exist without गुण but not without जाति.

लब्धसत्ताकम् is explained as जात्या प्राप्तव्यवहारयोग्यताकम्. लब्धसत्ताकम् perhaps refers to the Vaiśeṣika idea that during the first moment of its existence an entity is निर्गुण or quality-less. Qualities go to it during the second moment.

वाक्यपदीय—This is the name of a metrical work dealing with the philosophy of grammar by Bhartṛhari, who fiourished in the first half of the seventh century A, D. The Vākyapadiya is divided into three chapters called the Brahma or Āgama–kāṇḍa, the Vākya-kāṇḍa and the Pada or Prakīrṇa–kāṇḍa. Bhartrhari is also reported to have written a commentary on the Mahābhāṣya of Patanjali. This work is, however, not available at present.

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डित्थादिशब्दानां...यदृच्छात्मक इति—Construe यदृच्छात्मकः (i. e. वक्तृयदृच्छा-संनिवेशितः) सः अयम् (उपाधिः) संज्ञारूपः (i. e. स्फोटरूपः) इति.

The problem here is: What is the exact उपाधि or attribute that we impose on an individual, when we give him a particular name ? In the case of जाति, गुण and क्रियावाचक words we can point to specific attributes viz. generality, quality and action as the basis or their वाचकत्व. But what is the attribute that forms the essence or foundation of a संज्ञा, यदृच्छा or द्रव्य शब्द. As we cannot think of any perceptible attribute that can be said to have been imposed on an individual by investing him with a particular name, it is held that the उपाधि in this case is the ideal form or स्फोट of the name in question (डित्थादिशब्दानां स्वरूप स्फोटरूपमित्यर्थः) This is shown by the adjectives अन्त्यबुद्धिनिर्ग्राह्य and संहृतक्रम. The स्फोट of a word, as we saw before, is understood by the comprehension of its last syllable, helped by the impressions left by the preceding syllables. Then again, as स्फोट is निरवयव and अखण्ड, it has no parts and hence can have no क्रम or order of constituent parts, as physical or impermanent words such as घट, कमल and others have. It will thus be seen that what this sentence tells us is that the उपाधि imposed on an individual by a

speaker in giving him a particular name is the स्फोट of that name, which here is designated संज्ञा.

This sentence is differently interpreted by चण्डीदास as noted by प्रदीप. According to him, proper names denote individuals only and no other attribute is imposed upon them. We do not accept his explanation firstly because he interprets मम्मट's words like अन्त्यबुद्धिनिर्ग्राह्यम्, संहृतक्रमम् and उपाधित्वेन fancifully and secondly पतंजली does suggest that even in a संज्ञाशब्द, it is the attribute that the convention is understood.

गौः शुक्लः...महाभाष्यकारः—Mammata here quotes the authority of Patanjali (about 150 B. C.), the author of the Mahābhāṣya, for the fourfold conventional meaning, which is expressed by वाचक words.

परमाण्वादीनां ... गुणत्वम्—This sentence refers to a technical point in Vaiśeṣika philosophy. That point does not possess much of a relevancy here, but serves to show Mammata's acquaintance with the Vaiśeṣika system.

The Vaiśeṣikas divide all cognizable things in the world into seven heads or categories (' द्रव्यगुणकर्मसामान्यविशेषसमवायाभावाख्याः सप्त पदार्थाः । ' तर्कसंग्रह). Of these गुण or quality is of 24 kinds among which परिमाण or dimension is one. परिमाण is of four kinds viz. अणु (minute), महत् (large), दीर्घ (long) and ह्रस्व (short), Read मानव्यवहारकारणं परिमाणम् । नवद्रव्यवृत्ति । तच्चतुर्विधम् । अणु महद् दीर्घं ह्रस्वं चेति । ' तर्कसंग्रह. To these four dimensions two more are added viz. परमाणु and परममहत्, otherwise respectively known as पारिमाण्डल्य (atomic sphericity) and विभुत्व (all-pervadingness). पारिमाण्डल्य belongs to atoms and विभुत्व to such entities as आकाश and आत्मा, which are all-pervading. The dimension परमाणु or परमाणुत्व or पारिमाण्डल्य is thus a गुण, according to the Vaiśesikas.

But according to the grammarians and the rhetoricians परमाणुत्व is a जाति and परमाणु a जातिवाचक word. For, परमाणुत्व is an attribute (उपाधिः) of the atoms, which gives them their very life (प्राणप्रदः). If we were to take away परमाणुत्व from the atoms, they would cease to be atoms. Such is not the case with गुणs. Whiteness for example, is not प्राणप्रद to a bull, for, a black bull can be found.

In spite of this, the परिमाणु परिमाण and others are regarded as गुणs by the वैशेषिकs. This is merely a technicality (परिभाषा). This arises out of their rule that if two जातिs are found in an object, they must be related as पर (more extensive) and अपर (less extensive). But if परमाणुत्व is a जाति it is impossible to determine whether it is पर or अपर. Since therefore, it cannot be admitted as a जाति, it is considered as a गुण.

Since the grammarians do not admit such a rule they have no difficulty in regarding परमाणु as a जाति.

Here ends the treatment of जातिवाचक words, which as we have seen primarily convey the idea of जाति or generality.

गुणक्रियायदृच्छानां...आलम्बनभेदात्—The problem here is this: A गुणवाचक word like शुक्ल is declared to have its convention in the quality viz. शुक्लत्व or whiteness. Now, the whiteness found in different abodes appears to be different. Thus, the whiteness of snow appears different from the white of milk, or the white of a conch. We have, therefore, not one, but many whites. The question then is: With reference to which white is the convention of the word शुक्ल to be understood? Is it understood with reference to all whites, or one particular white, or a limited number of whites? We have seen before that these alternatives land us in either आनन्त्य or व्यभिचार. So, what is the way out of this difficulty?

Mammaṭa's answer is that the white everywhere is really of one form (वस्तुतः एकरूप). It appears to be as though different owing to the difference of abodes (आश्रयभेदः) in which it is found, even as one and the same face appears to be diverse as it is reflected in a polished sword, mirror or oil.

The same reasoning applies to क्रियावाचक and यदृच्छा words. Action such as cooking appears different when it refers to treacle (गुडः), rice and others. Similarly, the action of going appears different when the person going is an ordinary man, a soldier, or a lovely damsel. But cooking and going are one and the same, wherever they are found. Thus, क्रियावाचक words appropriately express the one action to which they refer.

यदृच्छा means free will, then the Sphoṭa of proper names, which, as we have seen before, the speaker by his own free will imposes on individuals, when he endows them with those proper names. Thus, the correct meaning of यदृच्छा here is the Sphoṭa of proper names. This is shown by the fact that the expression गुणक्रियायदृच्छानाम् refers to the attributes of the individual in the case of गुण, क्रिया and यदृच्छा शब्द्s and the attribute connected with यदृच्छाशब्द्s is the Sphoṭa, as Mammaṭa has stated before in 'डित्थादिशब्दानां...यदृच्छात्मक इति.' But Sphoṭa is not an object of perception. Therefore, यदृच्छा here is to be taken in the sense of proper names (यदृच्छाशब्दः).

Now in the case of Proper names also the logic applies. A name like नारायण, though appears to be different being applied to different individuals, is really the same for the स्फोट of नारायण ramains the same all through.

It should be noted that difference owing to the difference of abodes in the case of यदृच्छाशब्दs is not quite so marked as it is in the case of गुणशब्दs and क्रियाशब्दs. But all three fall in the same category and have, therefore, been grouped together.

The process of understanding the meaning from क्रिया and यदृच्छा words is once more the same as was seen in the case of गुण words. Thus, they first express the action and the Sphoṭa by अभिधा and then the individual possessed of that action and that Sphoṭa by आक्षेप or अनुमान.

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हिमपयःशङ्खाद्याश्रयेषु...इति अन्ये—So far Mammaṭa explained the view of the grammarians, who are जात्यादिवादिनः The view of the Mīmāmsakas, referred to in 'जातिरेव वा' of the Kārikā on p. 5 is now being explained in this passage. The Mīmāṁsakas are जातिवादिनः i. e. they say that the convention of all words is understood in जाति or generality. They proceed to prove this as follows :

The whites that are found in snow, milk, conch and others are really different (परमार्थतः भिन्न) from one another even as individual bulls (गोव्यक्तयः) are different from one another. Yet with reference to the different whites we use an identical expression (अभिन्नमभिधानम्) viz. शुक्ल, as when we say 'शुक्लं हिमम्', 'शुक्लं' पयः' and शुक्लः शङ्खः get an identical cognition or apprehension (अभिन्नः प्रत्ययः) viz. the cognition of white (शुक्लप्रतीतिः). This is because, though the individual whites (शुक्लव्यक्तयः) are different from one another, they possess a common class-characteristic, called शुक्लत्व, on account of which an identical expression and an identical apprehension arise with reference to the different whites, even as अभिन्नाभिधान and अभिन्नप्रत्यय arise with reference to different individual bulls owing to their possessing the common class characteristic गोत्व. Thus, the word शुक्ल, which is regarded as गुणवाचक by the grammarians, is exactly similar to the word गो. Both of them are, therefore, equally जातिवाचक.

It should be noticed that according to the first view i. e. the view of वैयाकरणs, the seemingly different whites are really one and they appear to be different owing to the difference of abodes. The मीमांसकs on the other hand regard these white as really different and accept

जाति i. e. शुक्लत्व to avoid the faults of आनन्त्य and व्यभिचार. Actually there is not much difference between the two views.

We find that both the Vaiyākaraṇas and the Mīmāṁsakas say that अभिन्नाभिधान and अभिन्नप्रत्यय arise from the one शुक्लत्व, which, however, is called a गुण by the grammarians and a जाति by the Mīmāṁsakas. Apart from these two terms which they use to designate this शुक्लत्व they are at one as regards the purpose which शुक्लत्व serves.

It may here be pointed out that in designating शुक्लत्व as a जाति the Mīmāṁsakas have the support of the Vaiseśikas, according to whom सामान्य or generality resides in substance, quality and action (' [सामान्यं] द्रव्यगुणकर्मवृत्ति । ' तर्कसंग्रह). Thus, शुक्लत्व and पाकत्व are सामान्यs or जातिs, according to the Mīmāṁsakas and the Vaiśeṣikas.

Similar reasoning is adopted by the Mīmāṁsakas to prove that क्रियाशब्दs and संज्ञा or यदृच्छा शब्दs also possess जाति as their संकेतितार्थ. Cooking, connected with molasses (गुडः), is really different from that which makes the rice पक्क. But the two are referred to by the same term पाक and produce in us the same idea of cooking, because the class characteristic पाकत्व or cookingness resides in them both. Similarly, the action of going connected with a soldier, a woman and a railway train is quite different in each case. But अभिन्नाभिधान and अभिन्नप्रत्यय arise with reference to these different goings because of the class-characteristic गमनत्व residing in them all. Thus, what are regarded as क्रियावाचक words by the grammarians are really जातिवाचक.

Even संज्ञाशब्दs, which signify a single individual, possess जाति as their conventional meaning. This is proved from two points of view. First, take a proper name like डित्थ. This word, when uttered (उदीरित) by different individuals such as a child, an old man, a parrot and others with differing degrees of loudness and distinctness, is really different in every case. But with reference to these different डित्थशब्दs we get an identical cognition (अभिन्नप्रत्ययः). That is due to the fact that these different डित्थशब्दs possess the class characteristic डित्थत्व. Secondly, the entity named डित्थ, such as a bull, is changing every moment, albeit imperceptibly, and perceptibly too, when it grows from childhood through youth to old age. Yet with reference to these different Dittha entities, अभिन्नाभिधान and अभिन्नप्रत्यय arise. That is once again due to the possession by these different Ditthas of the class-characteristic डित्थत्व. Thus, संज्ञाशब्दs also are जातिवाचक.

It should be noted that the Mīmaṁsakas' idea that words when uttered by different individuals become really Pifferent proceeds from

the fact that they do not admit Sphoṭa. Secondly, the Mīmāṁsakas' statement that entities like Dittha change every moment has reference to the Buddhistic doctrine of 'सर्वं क्षणिकम्' Though the Mīmāṁsakas do not believe in this doctrine themselves, they seem to have made use of it to prove the जातिवाचकत्व of संज्ञा words.

सर्वेषां शब्दानां जातिरेव प्रवृत्तिनिमित्तम्—This sums up the view of the Mīmāṁsakas, who believe that all words possess जाति as the cause of currency i. e. as their संकेतित, वाच्य or मुख्य अर्थ.

It must be remarked that the Mīmāṁsakas' attempt to prove that जाति is the import of संज्ञाशब्दs cannot be regarded as successful. The first requisite for regarding जाति as the conventional meaning of proper names is that the entities to which those names are given must be shown to be अनेक. For, जाति or सामान्य, as we saw before, is एक and अनेकानुगत. The Mīmāṁsaks prove the plurality of entities expressed by proper names by resorting to the Buddhistic doctrine of universal momentariness. With such doctrine it is really not possible to get any idea of class-characteristic at all. For, in order to have such an idea we must observe different individuals and note what common characteristic they possess. When individuals are perishing every moment, such observation is impossible. Then again, such changeableness every moment (प्रतिक्षणं भिद्यमानता) is not peculiar to डित्थादि अर्थs. Even entities expressed by regularly जातिवाचक words undergo such change. Further, the Mīmāṁsakas' idea that words like Dittha, when uttered by different individuals, become really different, is not peculiar to संज्ञाशब्दs. The same can be said with reference to जातिशब्दs also, when they are uttered by different individuals. Altogether the doctrine that संज्ञाशब्दs are जातिवाचक does not appear to us to be satisfactory.

तद्वान् अपोहो वा शब्दार्थः कैश्चिद् उक्तः—In this sentence Mammata refers to two more views regarding the convention of words. These are the views of the ancient Naiyāyikas, who are known as जातिविशिष्टव्यक्तिवादिनः and of the Buddhists, who are designated अपोहवादिनः.

तद्वान् शब्दार्थः means जातिवान् जातिविशिष्टः पदार्थः व्यक्तिरूपः शब्दार्थः शब्दस्य संकेतितः अर्थः. This is the view of ancient Naiyāyikas. They feel that it is not possible to fix the convention in the individual because of the faults of आनन्त्य and व्यभिचार. Nor can it be understood in जाति because the idea of the individual in that case would not be had. Hence they advocate जातिविशिष्ट व्यक्तिवाद. Since in this view, the जाति is already grasped, आनन्त्य and व्यभिचार faults do not arise.

अपोहः means distinction or difference of an object from all others, which again are different from it. The Bauddhas believe in the doctrine that everything is momentary (क्षणिक). Obviously therefore they cannot fix the convention जाति since it is एकनित्य and अनेकानुगत. Nor is it possible to refer the convention to गुणक्रिया and संज्ञा because these three are नित्य. This according to them amounts to saying that it is not possible to get any positive idea of entities from words. Therefore what the words signify is merely the distinction of things from others which they are not. गो e. g. tells us that the entity we call गो is not अ-गो i. e. not a horse, elephant etc.

The last two views मम्मट mentions only in the वृत्ति because in his judgement they are uselss for our purpose. मम्मट dismisses them so unceremoniously because perhaps according to him they lack reasoning and are not so sound as the first two. It must however be mentioned that it is difficult to agree with मम्मट here. The last two views have as much relevancy as the first two. Whether you accept them or not is entirely different matter.

Thus, we have seen four views regarding the convention of words viz. (1) जात्यादिवाद of the grammarians, (2) जातिवाद of the Mimaṁsakas, (3) जातिविशिष्टव्यक्तिवाद of the ancient Naiyāyikas and (4) अपोहवाद of the Buddhists. Then there is the fifth view viz. (5) व्यक्तिवाद or केवलव्यक्तिवाद of the modern or new Naiyāyikas. This view, though not specifically mentioned by Mammata, is clearly referred to by him in अर्थक्रियाकारितया प्रवृत्तिनिवृत्तियोग्या व्यक्तिरेव '. Modern Naiyāyikas solely rely on व्यवहार for determining the संकेत of words. व्यवहार deals with व्यक्तिs. Therefore, व्यक्ति represents the conventional meaning of words. That is their view. Read ' व्यक्तिवादिनस्तु आहुः । शब्दस्य व्यक्तिरेव वाच्या । जातेस्तु उपलक्षणभावेन आश्रयणात् आनन्त्यादिदोषानवकाशः । ' कैयट's प्रदीप p. 17 (निर्णयसागर)

Out of these five views regarding the convention of words Mammaṭa favours the first. This can be deduced from the following reasons : (1) The rhetoricians are usually the followers of the grammarians in such matters. They always speak about the grammarians with respect. It is, therefore, logical to suppose that Mammata, a rhetorician, accepts the view of the grammarians as regards the convention of words. (2) The जात्यादिवाद is explained at some length, possible objections against it have been removed (in the passage परमाण्वादीनां ... भेदात्) and it is supported by quoting the authority of Patañjali. (3) Mammaṭa'a divisions of the figure विरोध (Text p. 83) are based on the four kinds of words which the जात्यादिवाद of the

grammarians presupposes. (4) In his शब्दव्यापारविचार Mammaṭa clearly prefers the जात्यादिवाद to the जातिवाद. (5) At the end of his treatment of the जातिवाद Mammaṭa uses the word 'इति अन्ये'. The जातिविशिष्टव्यक्तिवाद and अपोहवाद are referred to by the words 'कैश्चिदुक्तः.' But no such remark follows the exposition of the जात्यादिवाद.

Mammaṭa has so far dealt with the question as to what constitutes the conventional meaning of words. But he does not tell us how conventional meaning is apprehended from words. There are eight ways in which conventional meaning is grasped. These are enumerated in 'शक्तिग्रहं व्याकरणोपमानकोशाप्तवाक्याद् व्यवहारतश्च । वाक्यस्य शेषाद् विवृतेर्वदन्ति सांनिध्यतः सिद्धपदस्य वृद्धाः ॥' quoted in परमलघुमञ्जूषा p. 145. for the elucidation of this read न्यायकोश pp 858-859.

स मुख्यो ... उच्यते — In Kārikā 2nd we have the definition of a वाचक word. This second half of Kārikā 3 defines मुख्यार्थ or वाच्यार्थ and अभिधा. The directly conventional sense (सः = साक्षात् संकेतितार्थः) is the primary or expressed sense. This is the definition of मुख्यार्थ or वाच्यार्थ. अभिधा (Expression, Denotation, Expressive or Denotative Power) is defined as the primary process with reference to that primary sense i. e. which conveys that primary sense. The word मुख्यः in मुख्यो व्यापारः is significantly used. It serves to exclude अभिधामूलव्यञ्जना, which conveys another irrelevant directly conventional sense in the case of अभिधामूलव्यञ्जक words after they have expressed the relevant directly conventional sense to which they are restricted owing to conjunction etc. Thus, the अभिधामूलव्यञ्जना conveys साक्षात् संकेतितार्थं, but as it is not the मुख्यार्थव्यापार on the primary process with reference to it, it is not अभिधा. अभिधामूलव्यञ्जना is called an अमुख्य or a secondary process, because it is based on अभिधा and begins to operate after अभिधा has expressed its own संकेतितार्थ.

It is pointed out that वाच्यार्थ is called मुख्यार्थ, not because it is principal, but because it is first comprehended ('मुख्यः प्राथमिकः, न तु प्रधानभूतः' साहित्यचूडामणि; 'प्रथमं प्रतीयमानत्वेन एव अस्य अर्थस्य मुख्यत्वोपपत्तिः' वामनाचार्य). The word मुख्य is explained as 'मुखमिव मुख्यः,' according to 'शाखादिभ्यो यः' पा. 5. 3. 103.

Mammata does not give us the divisions of अभिधा. But they are mentioned by other writers and deserve to be known. अभिधा is of three kind viz. (1) योगः (etymology), (2) रूढिः (convention) and (3) योगरूढिः (etymology-cum-convention). In accordance with this division a वाचक शब्द is also of three kinds viz (1) यौगिक, (2) रूढ and (3) योगरूढ. Read रसगङ्गाधर pp. 140-141.

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So far Mammata has defined वाचक, शब्द वाच्यार्थ and अभिधा. Now he commences the treatment of लाक्षणिक शब्द, लक्ष्यार्थ and लक्षणा. Out of these लक्षणा is defined in Karikā 4, where we get a tacit definition of लक्ष्यार्थ also, and लाक्षणिकशब्द in Kārikā 9a.

Karika 4 — Here 'यत् अन्यः अर्थः लक्ष्यते सा क्रिया लक्षणा' is the definition of लक्षणा. 'मुख्यार्थबाधे तद्योगे रूढितोऽथ प्रयोजनात्' enumerates the three conditions, under which लक्षणा becomes possible. आरोपिता is descriptive of लक्षणा. 'यः अन्यः अर्थः लक्ष्यते स लक्ष्यार्थः' is the definition of लक्ष्यार्थ that is implied.

In our ordinary language we often come across words whose primary sense is inapplicable or incompatible and which, therefore, have to be understood in a different sense (अन्यः अर्थः), which is known as secondary or metaphorical. e. g. When we say 'Wilson College is proud of its traditions' the word 'Wilson college' must be understood in the sense of the members of the college.

Mammata's two examples of लक्षणा are, 'कर्मणि कुशलः' 'गङ्गायां घोषः'. (कुशलः शान् लाति असौ) means one who picks up Kuṣa grass (दर्भग्रहीता). कर्मणि means in action, say, in the action of studying or painting (अभ्यासकर्मणि चित्रकर्मणि वा). Now, we find that the meaning दर्भग्रहीता is in no way connected with the action of studying or painting. Thus, the primary or literal meaning of कुशल is incompatible in this sentence. Hence, another meaning viz. clever (चतुरः प्रविणो वा) has to be obtained from that word. This other sense चतुरः or प्रविणः is लक्ष्यार्थ and the process by which it is conveyed is लक्षणा.

Similar is the case with 'गङ्गायां घोषः'. घोषः means a hamlet, or a settlement of cowherds, so called because cows low there. Now a hamlet cannot be situated on the stream of the Gangā, which is the primary sense of the word गङ्गायाम्. The primary sense being thus incompatible गङ्गायाम् indicates another sense viz. गङ्गातटे. This is done by means of लक्षणा,

Three Conditions of Lakṣaṇā —

The three conditions under which लक्षणा becomes possible are (1) मुख्यार्थबाधः, (2) तद्योगः and (3) रूढिप्रयोजनान्यतरत्. We shall find that in all the four examples of लक्षणा given above these three conditions are satisfied.

First Condition – The first condition for understanding a word in a लाक्षणिक sense is मुख्यार्थबाधः, which means मुख्यार्थस्य वाच्यार्थस्य संकेतितार्थस्य

बाधः अनुपपत्तिः अनौचित्यं वा the inapplicability, impropriety or incompatibility of the primary sense. This incompatibility arises when the primary sense is opposed to some प्रमाण or means of proof such as प्रत्यक्ष. Thus in गङ्गायां घोषः the primary sense 'the stream of the Gaṅgā is set aside (पराहत) by प्रत्यक्ष or direct perception, which tells us that a hamlet cannot be situated on the stream of the Gaṅgā and leads to योग्यताभावः between गङ्गाप्रवाह and घोष. Similarly, कुशल in its primary sense of दर्भग्रहीता is incompatible with कर्मन्, either of अभ्यास or of चित्र, and hence मुख्यार्थबाध comes in.

In the above cases, the primary sense of the लाक्षणिक words is found to be incompatible with other words in the sentences. It should be noticed that we also take into consideration the general purport or the intention of the speaker while determining whether the sense is बाधित or not. Otherwise there is no reason why in the example of गङ्गायां घोषः the लक्षण should not apply to घोष. The same is true of 'काकेभ्यो दधि रक्ष्यताम्' and छत्रिणो यान्ति' given as ilustrations of अजहल्लक्षणा (this will be explained later).

It will thus be seen that मुख्यार्थबाध occurs when the primary sense is प्रमाणपराहत or वक्तृतात्पर्यविषय. Strictly speaking प्रमाणपराहतत्व is included in वक्तृतात्पर्यविषयत्व.

Second Condition—The second condition is तद्योगः. This means तस्य मुख्यार्थस्य लक्ष्यार्थेन योगः संबन्धः, तेन मुख्यार्थेन लक्ष्यार्थस्य योगः संबन्धः इति वा. The idea is the मुख्यार्थ must in some way be connected with the लक्ष्यार्थ, called अमुख्यार्थ, which is conveyed by it (मुख्येन अमुख्योऽर्थो लक्ष्यते), when it is itself found to be incompatible. If this condition were not there, anything absolutely unconnected with the मुख्यार्थ would be indicated when the मुख्यार्थ is बाधित. For example when from the word 'Wilson College' we understand as लक्ष्यार्थ the members of the College, the second condition is satisfied in that there is a relation of आश्रयाश्रयिभाव between the two.

Similarly, between दर्भग्रहीता and चतुरः or प्रवीणः, which are respectively the मुख्यार्थ and लक्ष्यार्थ of कुशलः, there is the connection of विवेचकत्व or discrimination (विवेचकत्वादौ संबन्धे मुख्याथलक्षार्थयोः संबन्धे इत्यर्थः). For, one who grasps the Darbha-blades as well as one who is clever or expert in same work have to be discriminating. Then again, between गङ्गाप्रवाह and गङ्गातट which are respectively the मुख्यार्थ and लक्ष्यार्थ of गङ्गा, there is the connection of सामीप्य or nearness or vicinity, For, the bank is near the stream.

Thuse, the second condition of लक्षणा lays down that the लक्ष्यार्थ must in some way be connected with the मुख्यार्थ. In a stanza attributed

to भर्तृमित्र this connection is stated to be of five kinds, thus: अभिधेयेन संबन्धात् सादृश्यात् समवायतः। वैपरीत्यात् क्रियायोगाल्लक्षणा पञ्चधा मता ॥ This stanza has been quoted and explained by Mukulabhaṭṭa (अभिधावृत्तिमातृका pp. 17-18), Mammaṭa (शब्दव्यापारविचार pp. 8-9) and Māṇikyacandra (संकेत pp. 27-28).

Third Condition—The third condition is रूढिप्रयोजनान्यतरत्, which means that लक्षणा must proceed either from रूढि or established usage or from प्रयोजन or purpose. The idea underlying this condition is: The natural sense of a word is the expressed or primary sense. लक्षणा necessitates the understanding of a word in a sense other than the primary or natural, That is why scientific writers are generally unwillIng to understand a word in its secondary sense. Note 'अगत्या लक्षणा वृत्तिः' कुमारिलभट्ट, Therefore, whenever लक्षणा is resorted to, there must be some justification for doing do. Hence, it was held that लक्षणा must always proceed from some definite purpose. प्रयोजनवती लक्षणा was thus the first to be evolved. 'गङ्गायां घोषः' is an example of such प्रयोजनलक्षणा, where गङ्गायाम् means गङ्गातटे. Here the question is: Why should we not say 'गङ्गातटे घोषः instead of 'गङ्गायां घोषः'? The answer is गङ्गा the stream is possessed of the qualities of coolness, holiness and others; when we say 'गङ्गायां घोषः instead of 'गङ्गातटे घोषः' our purpose is to convey the idea that the hamlet possesses those qualities of coolness, holiness and others *in a pre-eminent or excessive degree.* It is true that 'गङ्गातटे घोषः' would also indicate that the hamlet is cool and holy. But the idea of excess, belonging to these qualities of coolness, holiness etc. as associated with the hamlet, is to be had from 'गङ्गायां घोषः' only. This then viz. conveying the idea that the hamlet possesses these qualities in an excessive degree forms the purpose of the लक्षणा in 'गङ्गायां घोषः'.

Thus, when लक्षणा first began to be used in the language it had a definite purpose. In course of time in the case of some words this original purpose was lost sight of and forgotten. But the words continued to be used in their secondary sense all the same. Such use of words in a secondary sense without a purpose was put down to रूढि or established practice or usage. 'कर्मणि कुशलः' is an example of रूढिलक्षणा or Indication proceeding from practice or usage. With reference to these रूढिलक्षणा s Viśvanātha remarks 'पूर्वत्र प्रयोजनाभावाद् रूढिरेव' He has even like Mammaṭa paraphrased रूढिः by प्रासीद्धि.

It will thus be seen that all रूढिलक्षणाs were originally प्रयोजनलक्षणाs and that when their प्रयोजन came to be lost, they were regarded as

रूढिलक्षणाs. But even now it is possible to discover the प्रयोजन in most cases of रूढिलक्षणाs. Thus, in 'कर्मणि कुशलः' we may say that the original प्रयोजन was to suggest excess of discrimination (विवेचकत्वातिशयः). It is true 'कर्मणि चतुरः' means the man is possessed of विवेचकत्व. But विवेचकत्वातिशय is suggested, when we say 'कर्मणि कुशलः'.

The same point is brought out by माणिक्यचन्द्र when he says निरूढा इति भ्रष्टोपचारप्रतीतयः। It should only be noted that this applies only to those निरूढा लक्षणाs which are based on similarity. e. g. this applies to कर्मणि कुशलः but not to कलिङ्गः साहसिकः.

The first condition of लक्षणा is मुख्यार्थबाध. But what is the मुख्यार्थ in the case of words which have two meanings, one etymological and the other current. Take the word लावण्य. Etymologically it means 'saltiness or salinity. Currently it expresses the meaning of loveliness. Which of the two is the मुख्यार्थ लावण्य ? मम्मट and जगन्नाथ are of the opinion that the etymological meaning of the word is मुख्यार्थ and when it is बाधित as in कन्यकायाः लावण्यम् we have रूढि लक्षणा. In the opinion of हेमचन्द्र and विश्वनाथ an etymological meaning is different from its current meaning and the latter is the primary sense or मुख्यार्थ. In that case 'कर्मणि कुशलः' is not an illustration रूढि लक्षण - विश्वनाथ further adds that if the etymological meaning were regarded as primary meaning, we shall have to admit लक्षणा in गौः शेते for गौः etymologically means "one who is going."

Hemacandra and Viśvanātha are opposed to this view. Their opinion is that the etymological meaning of a word is different from its current meaning ('अन्यद् हि शब्दानां व्युत्पत्तिनिमित्तम्, अन्यच्च प्रवृत्तिनिमित्तम्' साहित्यदर्पण ii. 5). And it is the current meaning of a word which is its primary, conventional or expressed sense (मुख्यार्थः). It is possible the etymological and current or primary meanings may be identical in the case of some words e. g. पाचक. But in the case of others they may not be so e. g. गो. The etymological meaning of गो is one who is going, but its current, primary or conventional meaning is गोत्वजातिः and hence by implication गोत्वविशिष्टा गोव्यक्तिः. Similarly, Viśvanātha thinks that though दर्भग्रहीता is the etymological meaning of कुशल, its current or primary meaning is चतुर. Therefore, according to him there is no रूढिलक्षणा in 'कर्मणि कुशलः' Visvanātha's example of रूढिलक्षणा is 'कलिङ्ग साहसिकः', which is analogous to 'Germany is proud'. कलिङ्ग primarily means a country (modern Orissa). That sense cannot be appropriately construed with साहसिकः. It is thus बाधित. Hence लक्षणा is resorted to and it conveys the लक्ष्यार्थ viz. inhabitants of

Kaliṅga. Viśvanātha further points out that if the etymological meaning of a word were regarded as its primary meaning we should have to admit लक्षणा in 'गौः शेते.' For, गौः in its etymological meaning of 'one who is going' is incompatible with शेते.

Read 'कलिङ्गः साहसिकः' इत्यादौ कलिङ्गशब्दो देशविशेषादिरूपे स्वार्थे असंभवन् यया शब्दशक्त्या स्वसंयुक्तान् पुरुषादीन् प्रत्याययति...सा शक्तिर्लक्षणा नाम। [अत्र] हेतुः रूढिः प्रसिद्धिरेव।

From the practical point of view there is some validity in विश्वनाथ's point because most of these words like लावण्य, तैल, मण्डल etc. are used in a secondary sense when they mean beauty, oil and bower respectively. But from the strictly scientific point of view विश्वनाथ's position cannot be accepted. For originally all words convey literal or etymological meaning and only at a later stage, they acquire secondary meaning.

Thus, the third condition of लक्षणा lays down that it must proceed from either रूढि or प्रयोजन. Visvanātha points out that if this condition were not there, anything, which is somehow connected with the मुख्यार्थ, would be indicated. Read 'हेतुं विनापि यस्य कस्यचित् सम्बन्धिनो लक्षणे अतिप्रसङ्गः स्यादित्युक्तम् 'रूढेः प्रयोजनाद्वापि' इति।' साहित्यदर्पण under ii. 5

मुख्येन (वाच्यार्थेन) अमुख्यः (लक्ष्यः) अर्थः लक्ष्यते (प्रतिपाद्यते) यत् (येन शब्दव्यापारेण) सः शब्दव्यापारः लक्षणा. This is the definition of लक्षणा. Note here that मुख्येन is कर्तरि तृतीया and यत्, understood in the sense of येन, is करणे तृतीया. This means that the वाच्यार्थ conveys the लक्ष्यार्थ by means of लक्षणा. लक्षणा is thus a function which really belongs to वाच्यार्थ. It is said to be a शब्दव्यापार or a function of word only metaphorically. अभिधा properly belongs to word. A word conveys its वाच्यार्थ by means of अभिधा. It is then no power to convey anything further. The वाच्यार्थ, being incompatible, conveys the लक्ष्यार्थ by means of लक्षणा. Thus, लक्षणा belongs to वाच्यार्थ and is said to belong, or is attributed, to शब्द secondarily, because शब्द expresses वाच्यार्थ. Mammata expresses this idea by the use of आरोपिता in his definition of लक्षणा. आरोपिता means superimposed or attributed. The process (क्रिया), called लक्षणा, does not properly belong to word, but to वाच्यार्थ. It is however, superimposed on word, because word expresses वाच्यार्थ. This is the idea conveyed by आरोपिता in the definition.

The expression सान्तरार्थनिष्ठः is a paraphrase of आरोपितः The expression, therefore, is to be interpreted as अन्तरेण सहितः अर्थः सान्तरार्थः वाच्यार्थः इत्यर्थः। तस्मिन् स्थितः सान्तरार्थनिष्ठः। i. e. belonging to वाच्यार्थ i. e. attributed

to शब्द secondarily. It is called सान्तर because it occupies the interval between शब्द and लक्ष्यार्थ. The प्रदीप and प्रभा interpret सान्तरार्थनिष्ठ to mean yielding the लक्ष्यार्थ (सान्तरार्थ = लक्ष्यार्थ ; निष्ठ = बोधक). This is no paraphrase of आरोपित: and is tataulogous. उद्योत् paraphrases the word as 'साक्षादर्थनिष्ठः सान्तरा परंपरया शब्दनिष्ठः इत्यर्थः' it is not very happy though it conveys the sense as an interpretation above.

Thus, the word आरोपिता in the definition of लक्षणा conveys the idea that लक्षणा properly belongs to वाच्यार्थ and that it is said to belong to शब्द secondarily. We must here remark that we do not feel convinced of the necessity and even of the wisdom of regarding लक्षणा as a function of वाच्यार्थ. Word in the Alamkārasāstra is everywhere declared to possess three powers or functions viz. अभिधा, लक्षणा and व्यञ्जना. Mammaṭa practically says the same thing when he states at the beginning of this Ullāsa that word in poetry is three–fold viz. वाचक, लाक्षणिक and व्यञ्जक. Then again, when Mammaṭa said सर्वेषां प्रायशोऽर्थानां व्यञ्जकत्वमपीष्यते. We should only point out here that nowhere earlier did मम्मट indicate that लक्षणा does not belong to word. Here only he introduces the idea that लक्षणा belongs to मुख्यार्थ. विश्वनाथ on the contray thinks that लक्षणा is a function of a word. Only it is not a natural function or imparted to it by God.

Kārikā 5 — Having dealt with the definition of लक्षणा in general, Mammaṭa now proceeds to give us its divisions. This Kārikā defines उपादानलक्षणा and लक्षणलक्षणा. 'स्वसिद्धये पराक्षेपः उपादानम्' is the definition of उपादानम् or उपादानलक्षणा and परार्थं स्वसमर्पणम् लक्षणम्' the definition of लक्षणम् or लक्षणलक्षणा. That Mammaṭa should hāve used the words उपादानम् and लक्षणम् to stand for उपादानलक्षणा and लक्षणलक्षणा is once again an indication of his loose terminology.

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उपादानलक्षणा — is defined as the implication (आक्षेपः) of another i. e. of the secondary or indicated sense in order to establish itself i. e, in order to make itself viz. the primary sense compatible. The general nature of उपादानलक्षणा is this : The primary sense is incompatible. Therefore, it indicates another sense, which in made of itself i. e. the primary sense and some additional sense. With the help of this additional sense the primary sense becomes compatible.

कुन्ताः प्रविशन्ति ' and यष्टयः प्रविशन्ति ' are examples of उपादानलक्षणा. Here we find that lances (कुन्ताः) and sticks or canes (यष्टिः), being inanimate, are incompatible, with the action of entering. Thus, there

is मुख्यार्थबाध. Consequently, they viz. lances and sticks imply i. e. convey by indication men connected with them i. e. lancers (कुन्तिनः) and soldiers who carry their regimental sticks or canes (यष्टिवन्तः सैनिकाः). Here the indicated senses, lancers and stick-carrying soldiers, are made of the primary senses, viz. the lances and the sticks, plus the additional sense viz. the men who carry those lances and the sticks. Thus, there is तद्योग, because the primary senses viz. lances and sticks are connected by means of संयोग or conjunction with the lancers and the stick-carrying soldiers. Though Mammaṭa does not specifically say so, उपादानलक्षणा and लक्षणलक्षणा are प्रयोजनलक्षणाs i. e. they proceed from a purpose. The reason why we say 'कुन्ताः प्रविशन्ति' and 'यष्टयः प्रविशन्ति' in preference to 'कुन्तिनः प्रविशन्ति' and 'यष्टिवन्तः सैनिकाः प्रविशन्ति' is to suggest that a dense crowd of lancers and soldiers is entering, or that the lancers and soldiers are possessed of sharpness i. e. want of compassion even like the lances and sticks.

It should be noted that आक्षिप्यन्ते occurring in the Vṛtti means लक्ष्यन्ते, लक्षणया प्रतिपाद्यन्ते. This is seen from the fact that what is implied is 'स्वसंयोगिनः पुरुषाः', which represents the लक्ष्यार्थ. Thus the आक्षिप्तार्थ is really the लक्ष्यार्थ. Analogously आक्षेपः of the Kārikā means लक्षणया प्रतिपादनम्. Therefore, पर in पराक्षेपः means लक्ष्यार्थ and the correct paraphrase of पराक्षेपः is परस्य लक्ष्यार्थस्य कुन्त्यादेः आक्षेपः लक्षणं लक्षणया प्रतिपादनम्. It will thus be seen that if we were to interpret पराक्षेपः as परस्य अधिकस्य अर्थस्य पुरुषादेः आक्षेपः, we would be wrong. For, what is आक्षिप्त is not merely 'पुरुषाः,' but 'स्वसंयोगिनः पुरुषाः,' as we learn from the Vṛtti.

उपादानम् literally means acceptance or inclusion and उपादानलक्षणा or Inclusive Indication is so called because it is characterized by the inclusion of the primary sense in the लक्ष्यार्थ or the secondary sense that is ultimately conveyed. But according to Mukulabhaṭṭa the name उपादानलक्षणा arises from the fact that here other additional sense is brought in to make up the indicated sense. Thus, उपादान in उपादानलक्षणा means either: मुख्यार्थस्य कुन्तादेः लक्ष्यार्थे उपादानं समावेशः or मुख्यार्थादधिकस्य पुरुषादेः सहायकत्वेन उपादानं स्वीकारः. Mammaṭa gives us no clue as to which view he holds in this matter.

It should be noted that the six divisions of लक्षणा, beginning with उपादानलक्षणा and लक्षणलक्षणा, that Mammaṭa gives, are all प्रयोजनलक्षणाs. This can be seen from the fact that in the case of all these except उपादानलक्षणा Mammaṭa explains the प्रयोजन and even in the case of उपादानलक्षणा he suggests that it has a प्रयोजन (Vide 'अनयोः...प्रयोजनसंप्रत्ययः' p. 18), though he does not state what it is. He gives us only

one example of रूढिलक्षणा viz. कर्मणि कुशल:. Apparently, he believes that these sub-divisions, उपादानलक्षणा and others, are not possible in रूढि. If this were the case, Mammaṭa should have said so. His silence on such an important point detracts in our opinion from his reputation as an accurate and systematic writer.

Māṇikyacandra says that लक्षणाs based on रूढि are too numerous to be definite and that रूढ लाक्षणिक words, such as द्विरेफ (a bee), द्विक (a crow), आनुकूल्य and लावण्य, are similar to वाचक words. That is perhaps why, he suggests, रूढिलक्षणाs are not mentioned by Mammaṭa. Read 'प्रयोजनवती या लक्षणा तस्या एतौ भेदौ । रूढितस्तु या लक्षणा सा लोके प्राचुर्यं गता इति न तस्या नैयत्यम् । अभिधाव्यापारतुल्यैवासौ ।' संकेत p. 29.

This apologia for Mammaṭa's failure to treat रूढिलक्षणाs is unsatis–factory. Holding as he does that कर्मणि कुशल: is an example of रूढि लक्षणा, Mammaṭa should logically have proceeded to deal with its divisions. According to Visvanatha रूढिलक्षणा has as many divisions as प्रयोजनालक्षणा. We shall point out his examples of corresponding divisions of रूढिलक्षणा, as we proceed.

उपादानलक्षणा, is otherwise known as अजहत्स्वार्था (अजहत् स्वार्थां याम्) or अजहल्लक्षणा. In order to understand this terminology l. c. e must remember that लक्षणा is, according to some, djvided in to three kinds viz. जहल्लक्षणा or जहत्स्वार्था, अजहल्लक्षणा or अजहत्स्वार्था and जहदजहल्लक्षणा or जहदजहत्स्वार्थ. जहल्लक्षणा is the same as our लक्षणलक्षणा, as l. c. e shall presently see. अजहल्लक्षणा is the same as our उपादानलक्षणा. e. g. 'काकेभ्यो दधि रक्ष्यताम्,' where काक signifies in addition to the crows all other दध्युपघातक creatures. जहदजहल्लक्षणा otherwise called भागलक्षणा or भागत्यागलक्षणा or Partial Indication, is that in which a part of the primary sense is abandoned and a part is retained, but no additional sense is conveyed e. g. सोऽयं देवदत्त:. Here स: means तत्कालविशिष्ट: देवदत्त: and अयम् signifies एतत्कालविशिष्ट: देवदत्त: and in order to account for the identity of these two देवदत्तs तत्कालविशिष्टत्व and एतत्कालविशिष्टत्व, forming part of the primary senses of स: and अयम्, are dropped. This Indication finds no parallel in the Vedantins to account for the identity in तत्त्वमसि.

उपादानलक्षणा is defined as 'स्वसिद्धये पराक्षेप: '. In examples like 'काकेभ्यो दधि रक्ष्यताम्' स्वसिद्धि already exists, For, काकेभ्य: is properly construed with दधि रक्ष्यताम् and there is nothing incompatible in the sentence as it stands. How is it then that the definition is applicable to such examples ? The answer is स्वसिद्धि in such cases means तात्पर्यानुगुणा वक्त्र-भिप्रायानुगा वा स्वसिद्धि: and it has been shown before that the mere primary sense of काक is not compatible with the intention of the speaker.

'गौरनुबन्ध्यः' इत्यादौ०–Having dealt with उपादानलक्षणा in general Mammaṭa now treats two cases, which are regarded as examples of उपादानलक्षणा by मुकुलभट्ट, (a minor rhetorician, author of the अभिधावृत्ति-मातृका, who flourished in the first quarter of the 10th century A. D.), but which, according to him are examples of अनुमान and अर्थापत्ति.

Jyotiṣṭoma is a Soma-sacrifice in which three animals are to be slaughtered. One of them is a bull. Its slaughter is laid down by the Vedic sentence 'गौः अनुबन्ध्यः.

The primary meaning of गो is गोत्वजाति, The sentence 'गौरनुबन्ध्यः,' therefore, expresses 'Bullness should be slaughtered.' But it is not possible (कथं स्यात्) that slaughter (अनुबन्धनं=हननम्), which has been enjoined bv the Veda (श्रुतिचोदितं=वेदविहितम्), should belong to the generality bullness. For, bullness is an abstract idea and is eternal and is, therefore, impossible to be killed. Thus, the primary meaning of the word गौः viz. गोत्वजाति being incompatible in this sentence, it indicates by means of लक्षणा (आक्षिप्यते=लक्षणया बोध्यते) the individual bull (व्यक्तिः), which is connected with it by means of विशेष्यविशेषणभाव or आश्रयाश्रयिभाव. The first two conditions of लक्षणा viz, मुख्यार्थबाध and तद्योग are fulfilled, when गोत्वजाति indicates गोव्यक्ति in this manner.

Somebody may perhaps urge here that अभिधा would first convey from the word गो the primary sense गोत्वजाति and then once more express the sense the individual bull. Thus, there would be no necessity of understanding लक्षणा in गौरनुबन्ध्यः'.

To this Mukulabhaṭṭa is supposed to reply that गोव्यक्ति connot here be expressed by the word गौः (शब्देन गोशब्देन इत्यर्थः गोव्यक्तिः न उच्यते न अभिधया बोध्यते). For अभिधा or Expression has its power exhausted (क्षीणशक्ति) in expressing the qualification viz. गोत्वजातिः and, therefore, it cannot proceed to express the qualified viz. गोव्यक्तिः in addition. Thus, लक्षणा is necessary. And this लक्षणा is उपादानलक्षणा, because the लक्ष्यार्थ viz. गोत्वजातिविशिष्टगोव्यक्ति includes in it the primary sense viz. गोत्वजाति.

विशेष्यं नाभिधा ... विशेषणे—This maxim means that a power such as अभिधा cannot express more than one meaning one after the other. For, it is exhausted after it conveys the first meaning. The maxim is based on sound common sense. If अभिधा were to express one meaning after another, there would be no end to its expressive capacity. The same idea is conveyed by a still another न्याय viz. 'अनन्यलभ्यः शब्दार्थः' which means that a word should be supposed to express only that meaning which is not possible to be obtained in any other way. Here

the sense व्यक्ति can be obtained by आक्षेप or अनुमान as Mammaṭa is going to tell us below. Therefore, it should not be regarded as the meaning of गौः i. e. as having been expressed by it by means of अभिधा.

इत्युपादानलक्षणा तु ... व्यक्तिराक्षिप्यते—Mammaṭa here points out that 'गौः अनुबन्ध्यः' should not be quoted as an example of उपादानलक्षणा, because though it satisfies the first two conditions of लक्षणा viz. मुख्यार्थबाध and तद्योग, it does not fulfil the third viz. रूढिप्रयोजनान्यतरत् i. e. it cannot be shown that लक्षणा in 'गौरनुबन्ध्यः' arises from either प्रयोजन or रूढि. To explain:

न हि अत्र प्रयोजनमस्ति—there is no प्रयोजन here because the मुख्यार्थ here is गोत्वजाति and a जाति can have no attributes. So if we understand 'गौरनुबन्ध्यः' as an example of लक्षणा, there can possibly be no प्रयोजन for it.

न वा रूढिरियम्—रूढि occurs when a word, which has been used in the language for some time in its primary sense, or which is even now being used in its primary sense in some instances, completely gives up that primary sense and is used to indicate a secondary sense, there being no purpose for such use of that word. Take the word कुशलः Originally it must have for some time been current in the language in the primary sense of दर्भग्रहीता. But it has now given up that sense completely and indicates the sense चतुरः or प्रवीणः. There is no special purpose that we can eesily assign for such indication. Therefore, the indication of the sense चतुरः by the word कुशलः is said to proceed from रूढि or usage. Now in the present example ' 'गौः अनुबन्ध्यः' we cannot say that there is रूढि for two reasons. First, the word गौः has never been used in the language in its primary sense of गोत्वजाति only. Secondly, when the word conveys the sense of गोव्यक्ति, which is supposed to be its लक्ष्यार्थ, it does not completely give up its primary sense of गोत्वजाति. For, the sense गोव्यक्ति necessarily includes गोत्वजाति. An individual bull would not be a bull unless it was possessed of गोत्वजाति. It will thus be seen that the conveying of the sense of गोव्यक्ति by the word गौः cannot be said to be due to लक्षणा based on रूढि.

The absence of प्रयोजन and रूढि in the case of 'गौः अनुबन्ध्यः' is well brought out by the संप्रदायप्रकाशिनी as follows :—

'किमियं प्रयोजनलक्षणम् उत रूढा । न तावदाद्या, प्रयोजनाभावात् । मुख्यार्थधर्माणां हि लक्ष्यगतत्वप्रतीतिर्लक्षणायां प्रयोजनम् । न हि एतत् प्रकृते संभवति । जातेरधर्मकत्वादिति भावः । नापि रूढा । रूढायांहि मुख्यार्थस्य स्थगनमेव । इह तु प्रतीताया जातेर्वाक्यार्थानुप्रवेशाय प्रयास इति कथं रूढिलक्षणा ।' pp. 52–53

So for Mammaṭa has shown that 'गौरनुबन्ध्यः' cannot be an example of ' उपादानलक्षणा based on either प्रयोजन or रूढि. One point incidentally

emerges out of this viz. it is suggested that, according to Mammaṭa, उपादानलक्षणा based on रूढि is possible. But Mammaṭa does not treat of रूढिलक्षणा at all. This, as has been observed before, is a defect in his treatment of लक्षणा.

In the sentence गौरनुबन्ध्यः we get an idea of व्यक्ति गौ from the primary sense जाति by means of inference (अक्षिप्यते अनुमीयते). This is because there is an invariable association between जाति and व्यक्ति. जाति being an abstract idea can never be an object of व्यवहार. And therefore it also implies by means of inference the व्यक्ति with which it is invariably associated. The lātter is an आश्रय for the former, it is like a man being asked to bring water, bringing it in a pot.

According to प्रभा आक्षिप्यते in this passage means अर्थापत्त्या बोध्यते or अनुमानेन बोध्यते. What अर्थापत्ति means we shall see a little later.

यथा क्रियताम् इत्यत्र... इत्यादि च-मम्मट here gives us some examples of अनुमान based on अविनाभाव. In कुरु we infer an object invariably connected with the कृति. Same is true of others.

It will be noticed that मम्मट gives two types of illustrations for inference. (1) क्रियताम् and कुरु (2) प्रविश and पिण्डीम्. These have reference to two schools of मीमांसकs viz. The प्रभाकर school and the school of कुमारिल भट्ट. प्रभाकर believes in अभीक्षेप i. e. that is why मम्मट says कर्ता (अक्षिप्येत). कुमारिल on the other hand, maintāins that a word is necessary to complete the sense, शाब्दी हि आकाक्षा । शब्देनैव प्रपूर्यते (साहित्यदर्पण under ii. 10 ab) Hence only the आकांक्षा created by प्रविश and पिण्डीम् is fulfilled by गृहम् and भक्षय respectively.

It should be noted that in this paragraph we have further indications of Mammaṭa's loose terminology. Thus, in 'न तु शब्देन उच्यते' उच्यते, which is really of general signification, is used in the sense of अभिधया बोध्यते or प्रतिपाद्यते. Mammaṭa should have used अभिधीयते instead of उच्यते. Then again, आक्षिप्यते has been used in two senses viz. in the sense of लक्ष्यते or लक्षणया बोध्यते in 'इति जात्या व्यक्तिः आक्षिप्यते' and in the sense of अनुमीयते or अनुमानेन बोध्यते in 'व्यक्त्यविनाभावित्वाक्ष जात्या व्यक्तिः आक्षिप्यते'. This loose use of आक्षिप्यते struck the संप्रदायप्रकाशिनी, which tries to explain it in this manner : 'द्विविधो हि आक्षेपः । लक्षणामूलः अविनाभावमूलश्च । इह [i. e. in व्यक्त्यिविनाभावित्वात् etc] अविनाभावमूलेनैव अर्थान्तरप्रतीतिः, न लक्षणामूलेन इति यावत् ।' p. 53

A point to note in connection with this discussion is : Mukulabhaṭṭā has quoted गौरनुबन्ध्यः' as an example of उपादानलक्षणा and Mammaṭa has shown that as the third condition of लक्षणा is not here

satisfied, 'गौरनुबन्ध्यः' cannot be a लक्षणा at all. Here the उद्योत points out that even if we were to suppose that 'गौरनुबन्ध्यः' was a case of लक्षणा, it would not be उपादानलक्षणा. In an उपादानलक्षणा we understand some sense in addition to the मुख्यार्थ and the whole of the लक्ष्यार्थ thus constituted becomes compatible with the rest of the sentence. Here the लक्ष्यार्थ, according to Mukulabhaṭṭa, is गोत्वजातिविशिष्ट गोव्यक्ति and it is easy to see that the whole of this लक्ष्यार्थ cannot properly be construed with अनुबन्धन. For, though गोव्यक्ति can be an object of अनुबन्धन, गोत्वजाति cannot. Therefore, 'गौरनुबन्ध्यः' cannot be an example of उपादानलक्षणा. It would, if at all, be an example of लक्षणलक्षणा. Read वस्तुतो लक्षणायामपि नोपादानत्वं जातेरनुबन्धनाद्यन्वयाभोवन विशेष्यान्वयिना तथा अनन्वयादिति तत्त्वम्।' उद्योत.

'पीनो देवदत्तो'–The other case, which Mukulabhaṭṭa gives as an example of उपादानलक्षणा, is 'पीनो देवदत्तो दिवा न भुङ्क्ते'.

The primary sense of 'दिवा न भुङ्क्ते' is incompatible with देवदत्तस्य पीनत्वम्. Thus, there is मुख्यार्थबाध. The primary sense, therefore, indicates that though Devadatta may not be taking food by day, he must be having a hearty good meal at night. As the लक्ष्यार्थ viz, दिनाभोजनोपलक्षितरात्रिभोजन includes the मुख्यार्थ viz. दिवा अभोजन, this becomes an example of उपादानलक्षणा. तद्योग, the second condition of लक्षणा, should be regarded as satisfied by supposing that the लक्ष्यार्थ रात्रिभोजन is connected with the मुख्यार्थ दिवा अभोजन by means of some such relation as कार्यकारणभाव. For, not taking food by day leads to the taking of food at night. The लक्षणा here is प्रयोजनवती and the purpose is उत्कर्षप्रतीतिः or आश्चर्यप्रतीतिः. And this उत्कर्ष or आश्चर्य should somehow be regarded as a characteristic of the मुख्यार्थ दिवा अभोजन, because it springs from that मुख्यार्थ. Thus, all the three conditions of लक्षणा having been fulfilled, 'पीनो देवदत्तो दिवा न भुङ्क्ते' becomes an example of उपादानलक्षणा.

Against this Mammaṭa simply remarks that रात्रिभोजन cannot be regarded as having been indicated (न लक्ष्यते = न लक्षणया बोध्यते) here. For, the sentence 'पीनो ... भुङ्क्ते' is the province of श्रुतार्थापत्ति or अर्थापत्ति.

अर्थापत्तिः — The Mīmāmsakas and some of the Vedāntins admit अर्थापत्ति and अनुपलब्धि as the fifth and the sixth प्रमाणs or means of proof in addition to the four viz. प्रत्यक्ष, अनुमान, उपमान and शब्द, which are accepted by the Naiyāyikas. (......Naiyayikas) अर्थापत्ति is "postulating something to account for what apparently clashes with experience and is therefore in the nature of hypothesis". In 'पीनो देवदत्तो दिवा न भुङ्क्ते the fatness of देवदत्त is accounted for by presuming रात्रिभोजन on his part.

दृष्टार्थापत्तिः and श्रुतार्थापत्तिः — अर्थापत्ति is of two kinds viz. दृष्टार्थापत्ति (Factual, Actual or Virtual presumption) and श्रुतार्थापत्ति (Verbal Presumption). The difference between दृष्टार्थापत्ति and श्रुतार्थापत्ति is that while in the former we actually see one fact and presume another to account for it, in the latter we come to know a certain thing by hear-say and then proceed to make the necessary presumption by the use of words. दृष्टार्थापत्ति is admitted by Prabhākara and his followers (प्रभाकर-मीमांसकाः), while श्रुतार्थापत्ति is recognized by Kumārilabhaṭṭa and his followers (भट्टमीमांसकाः).

It should be noted that Mammata merely states that रात्रिभोजन in 'पीनो देवदत्तो दिवा न भुङ्क्ते' is not conveyed by means of लक्षणा. He gives no reason for this statement. His only reason appears to be that 'पीनो...भुङ्क्ते' forms the province of श्रुतार्थापत्ति or दृष्टार्थापत्ति, according as the fatness of Devadatta is merely heard or actually seen. Note here that in 'अर्थापत्तेर्वा तस्य विषयत्वात्' अर्थापत्तेः is really equal to दृष्टार्थापत्तेः. This is one more example of Mammata's careless writing.

It must be remarked that this is by no means a sound reason. The rhetoricians do not admit अर्थापत्ति as an independent प्रमाण. It is, therefore, no use saying to a rhetorician like Mukulabhatta that what he regards as an उपादानलक्षणा is really the अर्थापत्ति of the Mimāmsakas. For, what the Mimāmsakas admit is no concern of the rhetoricians. We have seen before that 'पीनो...भुङ्क्ते' satisfies all the three conditions of लक्षणा. Therefore, Mukulabhatta is perfectly right in holding that it is a case of लक्षणा. Mammata's attempt to prove that it is not so must be declared to be unsuccessful.

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'गङ्गायां घोषः' इत्यत्र — Having dealt with उपादानलक्षणा and also with two cases which are regarded as उपादानलक्षणा by Mukulabhatta, Mammata now proceeds to treat लक्षणम् or लक्षणलक्षणा, which is defined as परार्थं स्वसमर्पणम् = परस्य लक्षार्थस्य कृते स्वस्य मुख्यार्थस्य समर्पणं त्यागः the abandon-ment or surrender of the primary sense in the interest of the secondary or indicated sense i. e. in order that the secondary sense may go well with the rest of the sentence. 'गङ्गायां घोषः' is an example of लक्षणलक्षणा. Here the word गङ्गा abandons its primary sense viz. the stream in order that the indicated sense viz. the bank, should be established as the abode of the hamlet (घोषाधिकरणत्वसिद्धये). This लक्षणा is प्रयोजनवती, the प्रयोजन being शैत्यपावनत्वाद्यतिशयप्रतीतिः

इत्यैवमादौ लक्षणेन एषा लक्षणा—This explains why लक्षणलक्षणा is so called. लक्षणेन here is explained in two ways: (1) स्वार्थसमर्पणेन. As

this लक्षणा is characterized by the abandonment of the primary sense, it is called लक्षणलक्षणा (लक्षणोपलक्षिता लक्षणा लक्षणलक्षणा). (2) उपलक्षणेन. उपलक्षणम् means a pointing characteristic. In 'काकेन देवदत्तस्य गृहम्' and 'जटाभिस्तापसः' काकेन and जटाभिः are उपलक्षणs. In the present case the primary sense stream serves to point out the indicated sense bank and is, therefore, an उपलक्षण. This explanation of लक्षणेन is favoured by Visvanatha as can be seen from his definition of लक्षणलक्षणा. सा. द. ii. 7 लक्षणलक्षणा is otherwise called जहल्लक्षणा or जहत्स्वार्था because a word here completely abandons its primary sense.

उभयरूपा चेयं...अमिश्रितत्वात्–This sentence represents Mammata's paraphrase of 'उक्ता शुद्धैव सा द्विधा' occurring in Kārikā 5. These two divisions of लक्षणा viz. उपादानलक्षणा and लक्षणलक्षणा are शुद्ध or Pure, because they are not mixed (अमिश्रित) with उपचार. Mammata is here tacitly giving us the distinguishing characteristics or definitions of शुद्ध लक्षणा and अशुद्ध, मिश्र or गौण लक्षणा (which is mentioned below on p. 19). शुद्ध लक्षणा is that which is उपचारेण अमिश्रित, while गौणलक्षणा is the one which is उपचारेण मिश्रित. उपचारामिश्रिता शुद्धा । उपचारमिश्रिता गौणा । The absence or presence of उपचार makes a लक्षणा शुद्ध or गौण.

उपचारः—This word has both a general or wide and a particular or restricted sense. In its general sense उपचार means figurative, secondary or metaphorical use of a word. In its particular sense it signifies secondary use of a word based on similarity between the primary and the indicated sense. These two senses of उपचार viz. (1) general and (2) restricted should be carefully noted so that no confusion would be caused in our mind, when we find the word used in one or the other of these two senses. Thus, in this passage उपचार is used in its restricted sense, while below in क्वचित् तादर्थ्यादुपचारः p. 21 it occurs in its general sense. It will thus be seen that उपचार in its general or wide sense occurs in all cases of लक्षणा. For लक्षणा itself means figurative or secondary use of a word. But when this secondary use is based on similarity, it makes the लक्षणा गौण. शुद्धलक्षणा is, therefore, the one in which उपचार in its restricted sense does not occur.

In the examples गङ्गायां घोषः and कुन्ताः प्रविशन्ति the words गङ्गायाम् and कुन्ताः are secondarily used. But between the primary sense of गङ्गा and its secondary sense i. e. the तट in the first example and the primary sense of कुन्ताः – lances and the secondary sense – the lances in the secon illustration, the relation of similarity does not exist. They are co-

nnected with each other by the सामीप्यसंबन्ध. In the first case (गङ्गा and गङ्गातट) and संयोगसंबन्ध. in the other (कुन्ताः and कुन्तिनः)

Hence these two are illustrations of शुद्ध लक्षणा and not गौण. Expressions like मुखचन्द्र and माणवक. अग्निः are however examples of गौण लक्षणा. In the first case चन्द्र secondarily means the face while in the other अग्नि metaphorically means the boy. In both these cases, between the primary sense and the metaphorical sense, similarity exists and hence they are illustrations of गौण लक्षणा.

It will thus be seen that the distinction between शुद्धा and गौणी is this : When the figurative use of a word arises from any relation other than similarity existing between the primary sense and the indicated sense, the लक्षणा is शुद्ध. But when such use is based on similarity, the लक्षणा is गौण. Note सादृश्येतरसंबन्धाः शुद्धास्ताः सकला अपि ॥ 9 सादृश्यात्तु मता गौण्यः' सा. द. ii. ; Mammata expresses the same idea in a different manner, thus : When a लक्षणा is mixed with उपचार (understood in its restricted sense), it is गौण. When it is free from the mixture of such उपचार, it is शुद्ध.

मुकुल distinguishes between शुद्ध उपचार and गौण उपचार, which correspond respectively with उपचार in its general and particular sense. Read अभिधावृत्तिमातृका pp. 7–8

It may here be pointed out that the word एव in 'उक्ता शुद्धैव सा द्विधा' of Kārika 5 shows that उपादानलक्षणा and लक्षणलक्षणा are varieties of शुद्धलक्षणा only. The force of एव is that उपादान and लक्षण are not the divisions of गौण लक्षणा. एव thus distinguishes these varieties from सारोपा and साध्यवसान, which are both गौण and शुद्ध.

अनयोर्भेदयोः...भेदः—This passage is once more directed against Mukulabhatta, who holds that in these two varieties of शुद्धलक्षणा viz. उपादानलक्षणा and लक्षणलक्षणा (अनयोर्भेदयोः = अनयोः उपादानलक्षणा–लक्षणलक्षणा-रूपयोः शुद्धलक्षणाभेदयोः) the indicated or secondary sense (लक्ष्यम्) and the expressed or primary or indicative sense (लक्षकम्) stand apart or aloof from each other (तटस्थ) so that this aloofness amounts to regular distinction between the two and that the primary sense does not in any way tinge the secondary sense with its nature. What Mukula means is this : In 'गङ्गायां घोषः', which is an example of लक्षणलक्षणा, the primary sense stream and the secondary sense bank stand aloof and are distinct from each other. Similarly, in 'कुन्ताः प्रविशन्ति', which illustrates उपादानलक्षणा, the indicative sense lances and the indicated sense lancers are also distinct from each other. In both these cases the indicative senses do not tinge, or endow with their

nature, the indicated senses. Thus, in these two varieties viz. उपादान and लक्षण the indicative and indicated senses are apprehended as distinct and aloof, not as identical with each other. Read अभिधावृत्तिमातृका p. 9.

But in सारोप and साध्यवसान लक्षणा (which are being defined in the next Karika), illustrated respectively by 'मुखचन्द्रः उदेति' and 'चन्द्रः उदेति' the indicative or primary sense viz. the moon and the indicated or secondary sense viz. the face of the word चन्द्रः are comprehended as being identical. Thus, according to Mukulabhatta, the distinction between उपादानलक्षणा and लक्षणलक्षणा on the one hand and सारोप लक्षणा and साध्यवसान लक्षणा on the other is that while in उपादान and लक्षण the वाच्यार्थ (लक्षकम्) and the लक्ष्यार्थ (लक्ष्यम्) are comprehended as distinct and, therefore, as standing aloof, in सारोप and साध्यवसान they are realized as being identical.

Mammata controverts this view in the passage under discussion. He declares that in उपादानलक्षणा and लक्षणलक्षणा there is no such distinctive or difference-producing aloofness between the लक्ष्य (लक्ष्यार्थः) and the लक्षक (वाच्यार्थः) as Mukula imagines. On the contrary even in उपादानलक्षणा and लक्षणलक्षणा there is the comprehension of identity (अभेदप्रतिपत्तिः) between the लक्ष्यार्थ and the वाच्यार्थ exactly as we have it in सारोप लक्षणा and साध्यवसान लक्षणा. This is proved as follows:

Both उपादानलक्षणा and लक्षणलक्षणा are प्रयोजनवती. We have seen before that the purpose in a लक्षणा generally consists in suggesting that some characteristc or characteristics, which properly belong to the मुख्यार्थ, are also associated with the लक्ष्यार्थ. Now, such association becomes possible only when we comprehend that the मुख्यार्थ and the लक्ष्यार्थ are identical. For, when we get this comprehension, we transfer the characteristics of the मुख्यार्थ to the लक्ष्यार्थ, with which they are thereupon realized as being associated. Hence, even in उपादानलक्षणा and लक्षणलक्षणा the apprehension of identity (अभेदप्रतिपत्तिः) between the मुख्यार्थ and the लक्ष्यार्थ is necssary in order to understand the प्रयोजन.

Take 'गङ्गायां घोषः,' which illustrates लक्षणलक्षणा. Here the word गङ्गा indicates (प्रतिपादने लक्षणया बोधने इत्यर्थः) the bank. The purpose intended to be conveyed (प्रतिपिपादयिषित p. p. p. of प्रतिपिपादयिषति, which is desiderative of प्रतिपादयति, the causal of प्रतिपद्यते from प्रति+पद् 4 A) is that the bank is characterized by coolness, holiness etc., in an excessive degree. Vide p. 252 above. Now this purpose is comprehended

(संप्रत्ययः) only when we realize the identity of the bank with the stream (तत्त्वप्रतिपत्तौ = तटादीनां गङ्गादित्वप्रतिपत्तौ). For, the qualities properly belong to the stream and they can be understood as connected with the bank only on the apprehension of the identity of the bank with the stream. But if from 'गङ्गायां घोषः' we understand only the connection of the bank with the stream (गङ्गासबन्धमात्रप्रतीतौ) and not the identity of the bank with the stream, there would be no difference between गङ्गातटेघोषः wherein the word गङ्गा is a मुख्य or वाचक word conveying the sense the stream, and गङ्गायां घोषः' which represents a लक्षणा and where गङ्गा is a लाक्षणिक word indicating the sense, the bank.

What is meant is this: We make use of the expression 'गङ्गायां घोषः' in preference to 'गङ्गातटे घोषः', because we want to convey the identity of the bank and the stream and thus to suggest that the bank is possessed of coolness, holiness etc. which really belong to the stream. If 'गङ्गायां घोषः' were to convey only the connection of the bank with the stream and not its identity with the stream we might as well use 'गङ्गातटे घोषः', which also conveys the connection of the bank with the stream. The expression 'गङ्गातटे घोषः' has this advantage that in it the word गङ्गा occurs in its primary sense (मुख्यशब्दः). And it is a general rule that a word should as far as possible be understood in its primary sense. Hence, as we deliberately use 'गङ्गायां घोषः' instead of 'गङ्गातटे घोषः', it must be supposed that 'गङ्गायां घोषः' conveys more than what 'गङ्गातटे घोषः' does viz. that it conveys the identity of the bank with the stream, from which the purpose of the लक्षणा viz. the association of the qualities ot coolness and others with the bank is understood. It will thus be seen that even in लक्षणलक्षणा such as 'गङ्गायां घोष' the identity of the वाच्यार्थ and the लक्ष्यार्थ is apprehended.

Similarly, in उपादानलक्षणा also, as in 'कुन्ताः प्रविशन्ति,' there is अभेद प्रतिप्रत्तिः. Here the purpose is गहनत्वप्रतीतिः or तैक्ष्ण्यप्रतीतिः Now गहनत्व or तैक्ष्ण्य properly belongs to the primary sense of the word कुन्त viz. lances. In order that it should be understood as connected with the lancers, which is the indicated sense of कुन्त, we must suppose that 'कुन्ताः प्रविशन्ति' conveys the identity of the लक्षक viz., the वाच्यार्थ lances and the लक्ष्य viz. the लक्ष्यार्थ lancers. Only on the apprehension of such identity of the purpose viz. कुन्तिसंबद्धगहनत्वप्रतीति or कुन्तिसंबद्धतैक्ष्ण्यप्रतीति is had.

Thus, in उपादानलक्षणा and लक्षणलक्षणा there is अभेदप्रतिपत्ति between the वाच्यार्थ and the लक्ष्यार्थ exactly as in सारोप लक्षणा and साध्यवसान लक्षणा.

Consequently Mukulabhaṭṭa's statement that it is the ताटस्थ्य between the वाच्यार्थ and the लक्ष्यार्थ that distinguishes उपादानलक्षणा and लक्षणलक्षणा from सारोप लक्षणा and साध्यवसान लक्षणा, which are marked by अभेद between the वाच्यार्थ and the लक्ष्यार्थ, is not correct. This is what Mammaṭa wants to suggest in the passage 'अनयोः...को भेदः'.

Though अभेदप्रतिपत्ति has thus been shown to be common to all the four varieties of लक्षणा, उपादानलक्षणा and लक्षणलक्षणा are distinguished from सारोप लक्षणा and साध्यवसान लक्षणा by the fact that in उपादान and लक्षण the अभेद is by no means prominent. It hardly attracts our attention. As Māṇikyacandra says 'अनयोरुदाहरणयोः आरोप्यारोपभावं प्रति [i. e. वाच्यार्थ-लक्ष्यार्थयोरभेदं प्रति] चित्तमेव न धावति ।' It is only when we think of the purpose that we become aware of the अभेद from which that purpose arises. The अभेद in these two varieties is thus only indirectly felt. But in सारोप and साध्यवसान the अभेद is directly felt owing to the आरोप and अध्यवसान on which they are based. The terms आरोप and अध्यवसान will be explained presently.

It should be noted that the passage 'अनयोर्भेदयोः ... को भेदः' deals with उपादानलक्षणा and लक्षणलक्षणा, which are two of the divisions of शुद्ध लक्षणा, and refutes the view that ताटस्थ्य or भेदप्रतीति between the लक्ष्यार्थ and the वाच्यार्थ, which is found in उपादान and लक्षण, distinguishes these two varieties of शुद्धलक्षणा from सारोप लक्षणा and साध्यवसान लक्षणा, in which there is अभेदप्रतिपत्ति between the लक्ष्यार्थ and the वाच्यार्थ. This is clear from the words अनयोर्भेदयोः which refer to उपादान and लक्षण, as well as from the passage from the अभिधावृत्तिमातृका quoted above. But Pradīpa tells us that according to some the passage controverts the view that ताटस्थ्य or भेदप्रतीति distinguishes शुद्धलक्षणा (in all its four varieties) from गौण लक्षणा. This is incorrect for two reasons. First, 'अनयोर्भेदयोः' definitely refers to only two of the varieties of शुद्ध लक्षणा and not to शुद्ध लक्षणा in general i. e. to all its four varieties. Secondly, it cannot be said that the other two varieties of शुद्धलक्षणा viz. सारोप (घृतमायुः) and साध्यवसान (आयुः पिबति) are marked by ताटस्थ्य or भेदप्रतीति. For, there we actually comprehend the identity between घृत and आयुस् owing to आरोप in 'घृतमायुः' and अध्यवसान in 'आयुः पिबति.' Pradīpa also refers to some other people according to whom the passage refutes the view that ताटस्थ्य, which is found in लक्षणलक्षणा (गङ्गायां घोषः), distinguishes it from उपादान-लक्षणा (यष्टीः प्रवेशय), in which it is not found. This also is not correct, because अनयोर्भेदयोः clearly shows that according to the view which is refuted here ताटस्थ्य marks both these divisions of शुद्ध लक्षणा viz. उपादान and लक्षण.

Kārikā 6 — Having dealt with उपादानलक्षणा and लक्षणलक्षणा and some other topics connected with them Mammata now proceeds to give us two more varieties of लक्षणा viz. सारोप and साध्यवसानिक or साध्यवसान.

सारोप लक्षणा or Superimponent Indication is that Indication in which, as the adjective सारोप shows, there is the superimposition (आरोपः) of one thing (विषयी = आरोप्यमाणः) on another (विषयः = आरोपविषयः) and both these are mentioned by specific and separate words. 'मुखचन्द्रः उदेति', said when a girl with a lovely face is approaching, is an example of सारोप लक्षणा. Here चन्द्र is superimposed on मुख and both these are expressed by separate words. सारोपलक्षणा is thus the basis of the figure रूपक or metaphor.

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साध्यवसानिक लक्षणा or Introsusceptive Indication occurs when the thing on which something is superimposed or the object of superimposition (अन्यस्मिन् = विषये = आरोपविषये) is put within itself or swallowed (अन्तःकृते = निगीर्णे) by the thing which is superimposed (विषयिणा = आरोप्यमाणेन) so that only the thing that is superimposed (विषयी=आरोप्यमाणः) is actually expressed by means of a word and the thing on which it is superimposed (विषयः = आरोपविषयः) is not mentiond at all e.g. 'चन्द्रः उदेति'. Here the विषयिन् or the thing superimposed viz. चन्द्रः completely swallows the विषय or the thing on which it is superimposed viz. मुखम् so that only चन्द्रः is expressed by means of a word and मुखम् is not mentioned at all. साध्यवसानिक लक्षणा is thus the basis of the figure अतिशयोक्ति or Hyperbole (First Variety).

अन्या means just another variety different from the two dealt with in Karika 5. The प्रदीप explains अन्या as गौणी. Read 'अन्या अर्थाद् गौणी आरोपाध्यवसानाभ्यां भिद्यते, न तु उपादानलक्षणाभ्यामिति तु शब्दार्थः।'. This is incorrect. In Karika 6 Mammaṭa makes no reference to गौणी. Here he just defines two more varieties of लक्षणा and then in the next karika tells us that these two variteies are both गौण and शुद्ध. If अन्या is here interpreted as गौणी, as the Pradipa does, it would suggest that शुद्धा does not possess these divisions सारोप and साध्यवसानिक, which is not true. Therefore, the interpretation of Pradipa must be rejected.

Note that विषयी is the same as आरोप्यमाणः, the same as उपमानम्. Thus विषयी = आरोप्यमाणः = उपमानम्. Similarly, विषयः = आरोपविषयः = उपमेयम्.

अनपह्नुतभेदौ means whose difference has not been concealed i. e. which are mentioned by separate words. This word distinguishes सारोप लक्षणा from साध्यवसानिक. In 'मुखचंद्रः', which illustrates सारोप, though there is the superimposition of चन्द्र on मुखम्, the two are distinctly

mentioned. साध्यवसानिक as in 'चन्द्रः' the distinction between चन्द्रः and मुखम् is concealed so that मुखम् is not mentioned at all.

सामानाधिकरण्येन (समानम् अधिकरणं ययोः ते समानाधिकरणे तयोः भावः समानाधिकरण्यं तेन) in a state of common abode. i. e. having the same case relationship. In a सारोप लक्षणा the विषयी and the विषय are mentioned in the same case relation, as in मुखचंद्रः.

As their names show सारोप लक्षणा and साध्यवसान लक्षणा are based on आरोप and अध्यवसान. आरोप or superimposition means the identification of the object of superimposition i. e. the उपमेय with the thing superimposed i. e. the उपमान, when both of them are separätely mentioned e. g. 'मुखं चन्द्रः' or 'माणवकः अग्निः' अध्यवसानम् or introsusception signifies the identification of the विषय or उपमेय with the विषयिन् or the उपमान, when the विषय is not separately mentioned e. g. चन्द्रः or अग्निः. Read रसगङ्गाधर

आरोपः ordinarily means attribution. In मुखचन्द्रः we attribute the nature of the moon to the face and thus identify the two. अध्यवसान means निश्चय or determination. Here we come to the determination that the face is the moon with the result that the idea of the face is completely lost sight of and the moon alone attains prominence in our consciousness.

Kārikā 7 abc—This Kārikā tells us that these two varieties of लक्षणा viz. सारोप and साध्यवसान can be both गौण or Qualitative and शुद्ध or Pure according as they arise from similarity between the expressed sense and the indicated sense (सादृश्यम्=तद्भिन्नत्वे सति तद्गतभूयोधर्मवत्त्वम्) and from any other relation existing between them. Thus, we learn that शुद्ध लक्षणा has in all four varieties viz. उपादान and लक्षण, treated of before, and सारोप and साध्यवसान, mentioned here. गौण लक्षणा on the other hand has only two varieties viz. सारोप and साध्यवसान. Thus, लक्षणा has in all six divisions. Vide Karika 7d p. 22.

गौण सारोप लक्षणा and गौण साध्यवसान लक्षणा, which are caused by or arise from similarity, (सादृश्यहेतू), are illustrated respectively in 'गौर्वाहीकः' and 'गौरयम्'. In 'गौर्वाहीकः' we have the identification of गौः (a bull), which is the विषयिन् or उपमान, with वाहीकः' (an inhabitant of the Vahika country), which represents the विषय or उपमेय. As both the विषयिन् and विषय are mentioned, 'गौर्वाहीकः' is an example of सारोप लक्षणा. Then again, between the Vahika and the bull similarity exists, because both of them possess qualities like dullness and stupidity. Thus, as the लक्षणा is caused by similarity, it is गौण. So 'गौर्वाहीकः' is an example of गौण सारोप लक्षणा. Similarly 'गौरयम्' is an example of गौण साध्यवसान लक्षणा, because here

the विषय or the उपमेय viz. वाहीक is not mentioned, being swallowed by the विषयिन् गो.

वाहीक (the same as बाल्हिक or बाल्हीक) is the name of a country represented by modern Punjab.

It should be noted that in गौरयम् quoted as an illustration of गौणसाध्यवसान लक्षणा, अयम् qualifies गौः and the expression means 'this bull'. Also वाहीको गौः would have been a better expression than गौर्वाहीकः since the sentence is addressd to a वाहीक

Some scholars like हेमचन्द्र, कुमारिल भट्ट and भोज consider गौणी वृत्ति as an independent function different from लक्षणा. Thus according to them, word is of four kinds viz. वाचक, गौण, लक्षक and व्यञ्जक. Sense also correspondingly will be of four kinds. But there is no vital difference between मम्मट and, his school of thinkers. मम्मट considers लक्षणा to be of two kinds viz. शुद्ध and गौण which are are regarded by हेमचंद्र, कुमारिल and भोज as independent functions and designated as लक्षणा and गौणी respectively.

For the terms शुद्धा and गौणी read 'इदं (गौणी) च गुणयोगाद् गौणी इति उच्यते। पूर्वा (शुद्धा) तु उपचारामिश्रणात् शुद्धा। साहित्यदर्पण वृत्ति under ii. 10 ab

मम्मट now proceeds to state the 3 different views as regards how गौणी लक्षणा (as for example in गौर्वाहीकः) operates.

First View—This view can be stated as follows :—

गोशब्दाद्—अभिधया (गोत्वम्)—लक्षणया स्वार्थसाहचर्यसंबन्धेन (गोगताः जाड्यमान्द्यादयः)—पुनरभिधया (वाहीकः)

According to this view the sense वाहीक is obtained from the word गौः in three stages. First, the word गौः expresses the sense गोत्व, because it is a जातिवाचक word. Secondly, this sense is found incompatible with the coordination of गौ with वाहीकः. Thus, we have मुख्यार्थबाध. Therefore, by लक्षणा गौ indicates qualities such as dullness and stupidity, belonging to the bull. तद्योग is thus sātisfied, because between गोत्व, which is the primary sense of गाः, and जाड्यमान्द्यादिगुणs, which represent its secondary sense, there exists the relation of साहचर्य or association, as both of them reside in the same substratum viz. the individual bull. It is not easy to imagine what the प्रयोजन of this लक्षणा can be. We may, however, say that the प्रयोजन is to convey the idea that these qualities are as essential (प्राणप्रद) to the bull as गोत्व itself i. e. to suggest that the bull is extremely dull and stupid. Thus, in the second stage गौः indicates जाड्यमान्द्यादि qualities belonging to the bull.

Now thirdly, these जाड्यमान्द्यादि qualities, so indicated, become the cause of the currency (प्रवृत्तिनिमित्तम्) of the word गो in expressing

the sense Vāhīka (परार्थाभिधाने = परार्था वाहीकः तस्य अभिधाने अभिधया बोधने)– What happens is this. When गोगतजाड्यमान्द्यादि qualities are indicated by the word गौः in the second stage, we are reminded of similar qualities belonging to the Vahika owing to the grammatical co-ordination of the two words वाहीक and गो. Then we argue that as the word गौः conveys by means of अभिधा or expresses the sense गोत्व, which is associated with जाड्यमान्द्यादि qualities in the individual गो, even so it should express the sense Vāhika, which is also connected with similar जाड्यमान्द्यादि qualities that are possessed by the Vāhika. Thus, as the गोगतजाड्यमान्द्यादि qualities form the basis of our reasoning which results in the word गौः expressing the Vāhika, they are declared to become the प्रवृत्तिनिमित्त of the word गो in expressing the Vāhika. It will thus be seen that according to the first view अभिधा, लक्षणा and अभिधा once more function in order to enable the word गौः to convey the sense वाहीकः with a view to justify their co-ordination in 'वाहीकः गौः

This view cannot be accepted, because it is open to the following five objections : (1) According to this view the word गो expresses वाहीक in the third stage. Now, a word can express only that meaning about which a direct convention has been made. Nobody can say that the direct convention of गो is with reference to वाहीक. Therefore, the word गो has no power to express the sense वाहीक. (2) In the first stage गौः expresses by means of अभिधा the sense गोत्व. अभिधा is thus exhausted. It cannot revive again and denote वाहीक in the third stage. (3) The प्रवृत्तिनिमित्त or cause of currency of a word is its मुख्यार्थ or वाच्यार्थ. Here the लक्ष्यार्थ of गौः viz. गोगतजाड्यमान्द्यादि qualities are said to become the प्रवृत्तिनिमित्त of गो in expressing वाहीक. This is impossible in the very nature of things. The holder of the first view was apparently aware of this difficulty. That is why he put in अपि in 'लक्ष्यमाणा अपि' showing thereby that a लक्ष्यार्थ could not usually be the प्रवृत्तिनिमित्त of a word. (4) The प्रवृत्तिनिमित्त of a word is समानाधिकरण with, or resides in, the sense which is ultimately conveyed by अभिधा. Thus, गोत्व which is the प्रवृत्तिनिमित्त of गो, resides in गोव्यक्ति, which is expressed by अभिधा ultimately. In the present case the alleged प्रवृत्तिनिमित्त viz. गोगत-जाड्यमान्द्यादिगुणs do not reside in the sense viz. वाहीक, which is supposed to be ultimately conveyed by गौः by means of अभिधा. Thus, here the प्रवृत्तिनिमित्त is व्यधिकरण and not समानाधिकरण with the sense ultimately understood. Therefore, गोगतजाड्यमान्द्यादिगुणs cannot be the प्रवृत्तिनिमित्त of the word गो in expressing वाहीक. (5) As this view consists of three stages or functions viz. अभिधा, लक्षणा and पुनरभिधा. it involves गौरव or cumbrousness.

Second View—This view can be thus stated:—

गोशब्दात्—अभिधया (गोत्वम्)—लक्षणया स्वार्थसहचारिगुणाभेदरूपसंबन्धेन (वाहीकगताः जाड्यमान्द्यादयः)—आक्षेपेण अनुमानेन अविनाभावेन वा (वाहीकः)

According to this view also three stages are necessary for the word गौः to convey the sense वाहीक. The first stage is the same as in the first view. In the second stage गौः indicates the qualities, belonging, not to the bull as in the first view, but to the Vāhīka. तद्योग here arises from the relation of सहचारिगुणाभेद. The primary sense of गौः is गोत्व. Its सहचारिगुणs are गोगतजाड्यमान्द्यादयः. These qualities are identical (अभिन्न) with वाहीकगतजाड्यमान्द्यादयः. So वाहीकगतजाड्यमान्द्यादयः are indicated by गौः. What the third stage according to the second view is is not specifically stated by Mammata. But we can infer it from his words 'न तु परार्थोऽभिधीयते.' According to the second view then the sense Vāhīka (परार्थः = वाहीकार्थः) is not in the third stage expressed by गौः, but it is inferred (आक्षिप्यते) from वाहीकगता जाड्यमान्द्यादयः, which represent the लक्ष्यार्थ of गौः in the second stage. Qualities like dullness and others require a substratum to reside in. Hence from the लक्ष्यार्थ of गौः viz. वाहीकगता जाड्यमान्द्यादयः an abode viz. वाहीकव्यक्तिः is inferred as their substratum. Thus, in the third stage the sense वाहीक is obtained by आक्षेप.

This view differs from the first in two respects : (1) According to the first view the sense वाहीक is expressed by गौः in the third stage. According to the second वाहीक is neither expressed nor indicated, but obtained by inference. (2) The लक्ष्यार्थ in the first view is गोगतजाड्यमान्द्यादयः. In the second view the लक्ष्यार्थ is वाहीकगतजाड्यमान्द्यादयः; which being similar to गोगतजाड्यमान्द्यादयः are looked upon as identical with those.

This second view though an improvement on the first is still open to same objections. It is said that the word गौः conveys वाहीकगत गुणs and the word वाहीक means वाहीक व्यक्ति. Since here the two words do not signify the same thing. the सामान्याधिकरणम् is not possible. Secondly over and above लक्षणा why adopt अनुमान. Let लक्षणा which is already adopted convey the sense that is needed. Moreover this view also involves गौरव because of अभिधा, लक्षणा and अनुमान functions used.

Third View—This view can thus be stated :—

गोशब्दात्-अभिधया (गोत्वम्)-लक्षणया साधारणगुणाश्रितया (वाहीकः)

This is the proper and correct view about गौण लक्षणा. In 'वाहीको गौः' the two words are समानाधिकरण. The primary sense गोत्व of गौः is incompatible with its equation with वाहीक. Thus, मुख्यार्थबाधः comes in. लक्षणा

is therefore, resorted to and by means of that लक्षणा गौः indicates the sense वाहीक (परार्थः = वाहीकार्थः). तद्योग is present in this लक्षणा because both the bull and the Vahika, which represent the मुख्यार्थ and the लक्ष्यार्थ respectively of गौः, possess the common qualities of dullness, stupidity and others. Thus, as both the words are एकार्थाभिधायक or convey the idea of one entity viz. वाहीक, their सामानाधिकरण्य is explained.

It should be remembered that when in the above discussion we say that गौ expresses गोत्व by means of अभिधा, we mean गोव्यक्ति as well. For, we have already seen that the proper primary senses of words viz. जाति, गुण, क्रिया and संज्ञा convey by inference the individual in which they reside. That is why the bull has been stated to represent the मुख्यार्थ of गौः in the paragraph.

Mammata supports the third view by quoting the authority of कुमारिलभट्ट. The couplet 'अभिधेयाविनाभूत०' comes from Kumarila's तन्त्रवार्तिक The couplet defines two independent functions viz. लक्षणा and गौणी वृत्ति, which, as we noted before correspond with Mammata's शुद्ध लक्षणा and गौण लक्षणा.

अभिधेयाविनाभूतप्रतीतिर्लक्षणोच्यते—This is Kumarila's definition of लक्षणा, which is the same as Mammata's शुद्ध लक्षणा Explain it, therefore as अभिधेयं वाच्यार्थः (प्रवाहादिः मञ्चादिर्वा) तेन अविनाभूत. संबद्धः अर्थः इत्यर्थः (तटादिः मञ्चस्थबालकादिर्वा) तस्य प्रतीतिः ज्ञानं लक्षणा इति उच्यते. Indication, according to Kumarila, is the apprehension of the sense connected with the primary sense.

अविनाभावोऽत्र०-In this paragraph Mammata gives two reasons why अविनाभाव, ocurring in Kumarila's definition of लक्षणा. is to be understood in the sense of connection only (संबन्धमात्रम्) and not in that of invariable connection. (1) If अविनाभाव were to mean invariable association (तत्त्वे = अविनाभावस्य नान्तरीयकत्त्वे), 'मञ्चा क्रोशन्ति', which is generally regarded as an example of लक्षणा, would not be so. For, मञ्चाः (bed-steads, cots) is here a लाक्षणिक word and indicates children sleeping on the bed-steads (मञ्चस्थबालकाः).The children are not invariably connected (नियतसंबद्ध) with the bedsteads, but are only temporarily so connected. Hence, if अविनाभाव were to mean नियतसंबन्ध, मञ्चस्थबालकाः would not be the लक्ष्यार्थ of मञ्चाः and 'मञ्चाः क्रोशन्ति' not an example of लक्षणा. Therefore, अविनाभाव must be taken to mean connection only. (2) If अविनाभाव in the sense of व्याप्ति were the relation between the वाच्यार्थ and the लक्ष्यार्थ, the लक्ष्यार्थ viz. मञ्चस्थबालकाः would be established by inference only and लक्षणा would not be necessary at all.

Note that in 'अविनाभावोऽत्र संबन्धमात्रम्' संबन्धमात्रम् really means सादृश्येतरसंबन्धमात्रम्. For, 'अभिधेया...लक्षणोच्यते' is the definition of what to Mammata is शुद्ध लक्षणा.

लक्ष्यमाणगुणैर्योगाद् वृत्तेरिष्टा तु गौणता । This is कुमारिल's definition of गौणी वृत्ति which is the same as मम्मट's गौण लक्षणा. This line has been quoted to support the third view regarding the operation of गौण लक्षणा. It also furnishes a reason why the function is called गौणी.

The line has been variously explained. (1) लक्ष्यमाणो यो वाहीकः तस्य गुणैः जाड्यमान्द्यादिभिः योगः संबन्धः वाच्यार्थस्य गावः इत्यर्थः तस्मात् । लक्ष्यमाणे वाहीके ये जाड्यमान्द्यादयो गुणाः सन्ति त एव वाच्ये गवि वर्तन्ते अतः सदृशगुणाश्रयत्वात् सादृश्याद् वा इयं वृत्तिः गौणी इति इष्यते । Here योग, it will be seen, means the connection between वाच्यार्थः and लक्ष्यार्थगुणाः. Such connection exists, because the वाच्यार्थ possesses the same qualities as those of the लक्ष्यार्थ. And it is this connection which makes the function गौणी. This is the best interpretation. (2) लक्ष्यमाणगुणैः वाहीकगुणैः कृतात् योगाद् वाच्यार्थलक्ष्यार्थसंबन्धाद् । वाच्यार्थो गौः लक्ष्यार्थो वाहीकश्च वाहीकगुणैः संबद्धौ अतः । Here योग means the connection is effected by वाहीकगुणs, which are the same as गोगुणs. As the वाच्यार्थ and the लक्ष्यार्थ are thus connected by means of common qualities, their function is known as गौणी .It may be noted that the वाच्यार्थ and the लक्ष्यार्थ can as well be said to have been connected by गोगुणs, because गोगुणs and वाहीकगुणs are the same. कुमारिल chooses वाहीकगुणs, perhaps because वाहीक is the object that is ultimately indicated. (3) लक्ष्यमाणस्य वाहीकस्य, गुणैः गोवाहीकसाधारणैः गुणैः योगात् वाच्यार्थेन गवा संबन्धात् । This means because the connection between the लक्ष्यार्थ and the वाच्यार्थ arises from common qualities. This way is unsatisfactory, because here लक्ष्यमाण is detached from गुणैः and is construed with योगात्, which is very far fetched (4) लक्ष्यमाणाः साधारणतया दृश्यमानाः ये गुणाः गोवाहीकोभयगताः जाड्यमान्द्यदयः तं योगात् गोवाहीकसंबन्धात्. This brings out the required sense more directly than the other three and would have been the best. But the explanation of लक्ष्यमाण as साधारणतया दृश्यमान is not only unusual, but quite unacceptable in the present context. When लक्षणा is the topic, लक्ष्यमाण must mean what is indicated. It cannot be understood in the literal sense of लक्ष् लक्षते लक्ष्यति–ते to observe and साधारणतया tacked on to it.

Out of these three views Mammaṭa evidently holds the third. This can be known from the fact that he mentions it last and supports it by a quotation from Kumarila. It is also free from any objections.

This discussion concerning the three views about the operation of गौण लक्षणा seems to us to have created a lot of fuss about a really

simple matter. In the case of a गौण लक्षणा such as 'वाहीको गौः' गौः indicates गोसदृशजाड्यादिमान् पुरुषः i.: e; वाहीकः owing to similarity between the two. The two words thus convey the same sense (एकार्थाभिधायक) and the सामानाधिकरण्य between them is justfiable. Nobody is likely to have any misgiving about this. Who the exponents of the first two views are and why their absurd opinions are mentioned here we cannot say.

'आयुर्घृतम्' ०—Having dealt with गौण लक्षणा and the three views regarding its operation Mammata now proceeds to treat शुद्ध लक्षणा. 'आयुर्घृतम् (Ghee is life)' in an example of शुद्ध सारोप लक्षणा. Here आयुः in its primary sense of life is incompatible with its co-ordination (सामनाधिकरण्यम्) with ghee. Thus, there is मुख्यार्थबाध. Between life i. e. long life, which is the primary sense of आयुः, and दीर्घायुर्जनकं वस्तु i. e. ghee; which represents its secondary sense there is the relation of कार्यकारणभाव. For, ghee is the cause of longevity or long life. Thus, the वाच्यार्थ and लक्ष्यार्थ are कार्यकारणभावेन संबद्ध. Hence, तद्योग is secured. The प्रयोजन or purpose is to suggest that ghee conduces to long life in a manner different from or superior to other articles of food (अन्यवैलक्षण्येन = क्षीराद्यन्यवैसादृश्येन). Thus, all the three conditions of लक्षणा are satisfied. As the relation between the वाच्यार्थ (life) and the लक्ष्यार्थ (life-producing article viz. ghee) is कार्यकारणभाव, which is other than similarity (सादृश्यादन्यत्) the लक्षणा is शुद्ध.

'आयुरेवेदम्' is an example of शुद्ध साध्यवसान लक्षणा, Here the विषय viz. घृतम् is swallowed by the विषयी viz. आयुः. Hence the लक्षणा is साध्यवसान. The प्रयोजन is to suggest that ghee conduces to long life invariably or without fail (अव्यभिचारेण=नियमेन). Other things are the same as above.

The example 'आयुर्घृतम् and आयुरेवेदम्' are open to the same objections that were urged against 'गौर्वाहीकः' and 'गौरयम्' Thus, 'आयुर्घृतम्' should have been given as 'घृतमायुः' and instead of 'आयुरेवेदम्' the proper example would have been 'आयुः पिबति'. As it is, इदम् must be understood as qualifying आयुः and not as standing for घृतम्. Otherwise the लक्षणा would be शुद्ध सारोप.

एवमादौ ०—एवमादौ refers to the illustrations of the two divisions of लक्षणा given in the preceding sentence viz. शुद्ध सारोप लक्षणा and शुद्ध साध्यवसान लक्षणा. एवमादौ = एवमाद्युदाहरणे. This must be regarded. as a collective singular equal to एवमादिषु उदाहरणेषु. कार्यकारणभावादि कार्यकारणसंबन्धादि लक्षणं स्वरूपं यस्य तत्, ईदृशं पूर्वं कारणं ययोः ते which possess a cause

whose nature is such a relation as that of effect and cause. In this expression the word लक्षण is unnecessary and is better dropped. पूर्व means a cause, because a cause usually precedes its effect. What is meant is that the basis of शुद्ध लक्षणा is a relation such as कार्यकारणभाव i. e. a relation other than सादृश्य. The word आदि includes relations like तादर्थ्य, which are mentioned below.

अत्र गौणभेदयो: ०—In this paragraph Mammata is pointing out the purposes of the four divisions of लक्षणा viz. गौण सारोप, गौण साध्यवसान, शुद्ध सारोप and शुद्ध साध्यवसान, which he has just illustrated. Mammata's words clearly show that he is making a general statement as to what constitutes the purposes in these four divisions and not merely explaining the purposes that are found in the four illustrations that have been given. But वामनाचार्य apparently holds that Mammata's words here refer to the purposes of the four examples quoted and not to the purposes in general of these four divisions. Accordingly, in the four examples of शुद्ध लक्षणा given in the next paragraph he assigns a different purpose to each case.

Our view in the matter is that 'भेदेऽपि ताद्रूप्यप्रतीतिः' and 'सर्वथा अभेदावगमश्च' represent the purposes in general of गौण सारोप लक्षणा and गौण साध्यवसान लक्षणा, whatever may be the illustrations thereof. Thus, 'भेदेऽपि ताद्रूप्यप्रतीतिः' is the purpose in all examples of गौण सारोप लक्षणा such as 'वाहीको गौः', 'मुखं चन्द्रः' and माणवकः अग्निः.' Similarly, 'सर्वथा अभेदावगमः is the purpose common to all illustrations of गौण साध्यवसान लक्षणा such as 'गामाह्वयति,' 'चन्द्र उदेति' and 'अग्निः कुप्यति.' As गौण लक्षणा arises from only one relation viz. सादृश्य, it is reasonable that it should have one common purpose, whatever the illustrations might be.

But the case of शुद्धलक्षणा is different. It proceeds from numerous relations. It is, therefore, proper that each particular example thereof should have its own special purpose. Thus, अन्यवैलक्षण्येन कार्यकारित्वम्' and 'अव्यभिचारेण कार्यकारित्वम्' are purposes peculiar to 'आयुर्घृतम्' and 'आयुरेवेदम्', which respectively illustrate शुद्ध सारोप लक्षणा and शुद्ध साध्यवसान लक्षणा.

Mammata does not, however, seem to hold this view. His words as noted above, show that the purposes explained in this passage are common to these divisions of गौण and शुद्ध लक्षणा and not peculiar to the illustrations thereof. That examples of शुद्ध लक्षणा have each a purpose of its own may perhaps be deduced from the word आदि in कार्यकारित्वादि. But this would be too far-fetched.

अत्र stands generally for all the four divisions, being equal to एषु-चतुर्षु भेदेषु मध्ये. Thus in 'गौर्वाहीकः', which illustrates गौण सारोप लक्षणा, the purpose is 'भेदेऽपि ताद्रूप्यप्रतीतिः'. In 'गौरयम्' which is an illustration of गौण साध्यवसान लक्षणा, the प्रयोजन is absolutely all-sided or complete (सर्वथैव = विषय - विषयिणोः भेदप्रतीतिं विनैव) apprehension of non-difference or identity.

शुद्धभेदयोस्तु° — In 'आयुर्घृतम्' the purpose is to suggest that ghee is the most nutritious of the articles of our diet and that it brings about longevity in a manner superior to that of any other article (अन्यवैलक्षण्येन). In 'आयुरेवेदम्' the purpose is to convey that ghee leads to longevity invariably or without fail (अव्यभिचारेण). This unfailing effectiveness in producing longevity, which is the purpose in शुद्ध साध्यवसान लक्षणा, cannot be regarded as the प्रयोजन in शुद्ध सारोप लक्षणा, because here i. e. in शुद्ध सारोप we are conscious of the distinction between घृत and आयुस् and hence there is a possibility of our sometimes growing sceptical about the efficacy of ghee. But in शुद्ध साध्यवसान no such possibility exists, because we realize ghee as being completely identical with life.

It may here be recalled that in the passage 'अनयोर्भेदयोः' on p. 18 Mammaṭa has established that in उपादानलक्षणा and लक्षणलक्षणा, which are divisions of शुद्ध लक्षणा, there is अभेदप्रतिपत्ति even as there is in गौण लक्षणा. How is it then that अभेदप्रतिपत्ति has here been mentioned as a purpose peculiar to गौण लक्षणा? The answer is that in both शुद्ध लक्षणा, and गौण लक्षणा अभेदप्रतिपत्ति between the वाच्यार्थ and the लक्ष्यार्थ exists. But while अभेदप्रतिपत्ति itself is the purpose in गौण लक्षणा, in शुद्ध लक्षणा अभेदप्रतिपत्ति is only a means of understanding something else which forms the real purpose.

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क्वचित् तादर्थ्याद्°—We have been told that शुद्ध लक्षणा arises from a relation other than सादृश्य. This सादृश्येतरसंबन्ध may be of various kinds. We have already seen three such relations viz. (1) संयोग or साहचर्य in कुन्ताः प्रविशन्ति and यष्टयः प्रविशन्ति, (2) सामीप्य in गङ्गायां घोषः and (3) कार्यकारणभाव in आयुर्घृतम्. In this paragraph Mammaṭa gives us four more relations which give rise to शुद्ध लक्षणा.

In a certain sacrificial rite a post (स्थूणा) is dedicated to Indra. It is then designated इन्द्रः. इन्द्रः, meaning the sacrificial post intended for Indra, thus becomes an example of शुद्ध साध्यवसान लक्षणा. The relation here subserviency or for the service of another. Here the purpose is to suggest that the post would fulfil the sacrificer's desire exactly as

Indra himself would do or that the post is as adorable as Indra or following Mammaṭa's view about the commonness of purpose for all सारोप or साध्यवसान शुद्ध लक्षणाs we may say that the प्रयोजन here is व्यभिचारेण इष्टप्रदत्वम्.

It should be noted that उपचारः in 'क्वचित् तादर्थ्यादुपचारः' possesses the general sense viz. the metaphorical use of a word. This general sense, as we have already seen, actually comes to be the metaphorical use of a word on any relation other than similarity.

When the word राजा indicates the sense of an officer of the king it becomes an example of शुद्ध साध्यवसान लक्षणा once more. Here the relation underlying the लक्षणा is स्वस्वामिभावसंबन्धः i. c. भृत्यस्वामिभावसंबन्धः and the purpose is अनतिक्रमणीयाज्ञत्वम्.

अग्रहस्तः (अग्रश्च असौ हस्तश्च इति कर्मधारयः) is another example of शुद्ध साध्यवसान लक्षणा. Now here between the लक्ष्यार्थ (palm) and the वाच्यार्थ (hand) the relation of अवयव–अवयवि-भाव exists. So अग्रहस्तः is an example of शुद्ध लक्षणा, which is based on अवयवावयविभाव. The purpose here is to suggest बलाधेक्यम्.

तात्कर्म्य is another relation from which शुद्ध लक्षणा, arises. तात्कर्म्य means the work of another. तक्षा means a carpenter by caste. When a Brāhmaṇa does the work of a carpenter, he is designated तक्षा. Here तक्षा, applied to and meaning a Brāhmaṇa, becomes an example of शुद्ध साध्यवसान लक्षणा arising from तात्कर्म्य. The purpose is to suggest the Brāhmaṇa's proficiency in the work of the carpenter (तक्षाकर्मनिपुणत्वं प्रयोजनम्)

लक्षणा तेन षड्विधा — In Kārikā 7 abc four varieties of लक्षणा are mentioned viz. गौण सारोप, गौण, साध्यवसान, शुद्ध सारोप and शुद्ध साध्यवसान. Therefore (तेन = उक्तचातुर्विध्यप्रतिपादनेन), along with the two divisions first mentioned (आद्यभेदाभ्यां सह) viz. शुद्ध उपादान and शुद्ध लक्षण, लक्षणा is of six kinds. Thus, the divisions of लक्षणा, according to Mammaṭa, are as follows :—

लक्षणा

शुद्ध — गौण

शुद्ध: (1) उपादान, (2) लक्षण, (3) सारोप, (4) साध्यवसान

गौण: (5) सारोप, (6) साध्यवसान

(1) उपादान — कुन्ताः प्रविशन्ति
(2) लक्षण — गङ्गायां घोषः
(3) सारोप — आयुर्घृतम्
(4) साध्यवसान — आयुरेवेदम् or आयुः पिबति
(5) सारोप — गौर्वाहीकः
(6) साध्यवसान — गौरयम् or गामाह्वयति

There is not the slightest doubt in our mind that the above represents the classification of लक्षणा intended by Mammaṭa. But commentators of the Kāvyaprakāsash, guided more, it seems to us, by extraneous considerations than by the natural construction of Mammaṭa's words, have advanced two other divisions, which they regard as intended by Mammaṭa, That is why some discussion about this problem becomes necessary.

We regard the above as Mammaṭa's classification for three reasons, Which are as follows:—

(1) This is the only classification that naturally and directly follows from Mammaṭa's words. In Kārikā 5 Mammaṭa treats of two divisions viz. उपादान and लक्षण, which he states are शुद्ध. Kārikā 6 gives two more divisions viz. सारोप and साध्यवसान, which are declared to be both गौण and शुद्ध. From this it follows that शुद्ध has four varieties vis. उपादान, लक्षण, सारोप and साध्यवसान and गौण two viz. सारोप and साध्यवसान. The above classification gives the divisions exactly in this manner.

(2) In Kārikā 7 abc four varieties of लक्षणा are mentioned and is Kārikā 7 d लक्षणा is stated to be six-fold. The Vṛtti explains this statement by pointing out that the six varieties are made up by adding the previously mentioned two (आद्यभेदाभ्यां सह) viz. शुद्ध उपादान and शुद्ध लक्षण to the four referred to in Kārikā 7 abc. From this it is clear that the previously mentioned two varieties viz. शुद्ध उपादान and शुद्ध लक्षण are on the same level as the four now mentioned viz. गौण सारोप, गौण साध्यवसान, शुद्ध सारोप and शुद्ध साध्यवसान.

(3) Kārikā 7 abc (भेदाविमौ च सादृश्यात् संबन्धान्तरतस्तथा । गौणौ शुद्धौ च विज्ञेयौ) clearly show that Mammaṭa intends सारोप and साध्यवसान to be direct divisions of both गौण and शुद्ध. It would, therefore, not be correct to regard, as the Pradipa does, सारोप and साध्यवसान as the direct divisions of only गौण and as the indirect divisions of शुद्ध through the medium of उपादान and लक्षण. There is no justification whatsoever for making a distinction between गौण and शुद्ध in the matter of their sub-division into सारोप and साध्यवसान.

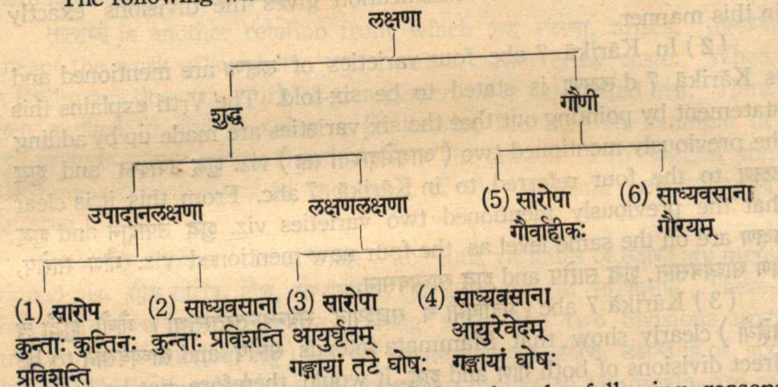
Thus, we feel sure that the above is the classification of Mammaṭa.

It must, however, be remarked that Mammaṭa's classification given above is not logically accurate, because the divisions are not mutually exclusive, but overlap. For example, आयुर्घृतम् and आयुः पिबति, which are given as illustrations of शुद्ध सारोप and शुद्ध साध्यवसान respectively, may as well be regarded as लक्षणलक्षणा, because in both these illustrations आयुः completely gives up its मुख्यार्थ. Similarly, गौर्वाहीकः

and गामाह्वयति, which illustrate गौण सारोप and गौण साध्यवसान respectively, can again be लक्षलक्षणा also, because गौः completely sacrifices its primary sense for the sake of the secondary. Then again, it is pointed out that in 'गङ्गायां घोषः', which is given as an illustration of लक्षणलक्षणा, there is an element of साध्यवसान लक्षणा also. For, here the विषयी (गङ्गा) swallows the विषय (तटः). Similarly, in 'कुन्ताः प्रविशन्ति,' which illustrates उपादानलक्षणा, the विषयी (कुन्ताः) swallows the विषय (कुन्तिनः पुरुषाः). Thus, these two viz. उपादान and लक्षण can also be looked upon as साध्यवसान.

Though Mammaṭa's classification of लक्षणा is thus logically inaccurate, it is simple and useful from the practical point of view. Any example of लक्षणा that we may come across can be classed under one or the other of his six divisions. To give a logically accurate and simple division is almost an impossibility.

The following will be the classification according to प्रदीपः—



This classification is unsatisfactory for the following reasons: (1) The idea that उपादान and लक्षण are intermediate and not final divsions of शुद्ध finds no support in the text of the Kāvyaprakāsa. It seems to have been introduced by the Pradīpa in order to get rid of the overlapping which is involved in what we regard as Mammaṭa's classification. (2) Though this classification removes overlapping from शुद्ध सारोप and शुद्ध साध्यवसान, still overlapping continues in गौण सारोप and गौण साध्यवसान. So this classification also is not logically accurate. (3) Expressions like 'कुन्ताः कुन्तिनः प्रविशन्ति' and 'गङ्गायां तटे घोषः', which illustrate शुद्ध उपादान सारोप and शुद्ध लक्षण सारोप in this classification, are never used in the language. (4) If this classification be supposed to represent the one intended by Mammaṭa we shall have to believe that

Mammaṭa forgot to give an illustration for one variety viz. शुद्ध उपादान सारोप and gave to illustrations for another viz. शुद्ध लक्षण साध्यवसान, separating them by a long interval.

मुकुलभट्ट has the following scheme of division :—

- लक्षणा
  - शुद्धा
    - (1) उपादान — कुन्ताः प्रविशन्ति
    - (2) लक्षण — गङ्गायां घोषः
  - उपचारमिश्रा
    - शुद्धोपचारमिश्रा
      - (3) सारोपा — आयुर्घृतम्
      - (4) साध्यवसाना — आयुरेवेदम्
    - गौणापचारमिश्रा
      - (5) सारोपा — गौर्वाहीकः
      - (6) साध्यवसाना — गौरयम्

This scheme, we think, मम्मट did not accept for the following reasons :—

(1) Neither in any of the कारिकाs nor in वृत्ति, मम्मट mentions उपचार-मिश्रा as a primary division of लक्षणा along with शुद्धा, Nor can this be deduced from statement उभयरूपा चेयं शुद्धा । उपचारेणामिश्रितत्वात् । For when this is read along with the Karika 7abc (भेदाविमौ–विज्ञेयौ) it is obvious that according to मम्मट शुद्ध and गौण are the primary divisions of लक्षण (2) The characteristic उपचारामिश्रितत्वम् where उपचार means सादृश्यसंबन्धेन-प्रवृत्तिः gives लक्षणशुद्धालक्षणा and excludes the गौणी लक्षणा and not the four divisions that are to follow.

(3) If the lead of Maṇikyacandra and Jayanta be followed in the matter of the classification of लक्षणा, we shall have to suppose that the words गौणौ and शुद्धौ in the Karika 'गौणौ शुद्धौ च विज्ञेयौ' are used in the sense of गौणोपचारमिश्रौ and शुद्धोपचारमिश्रौ. Similarly, the word गौणभेदयोः and शुद्धभेदयोः will have to be understood as standing for गौणोपचारमिश्रभेदयोः and शुद्धोपचारमिश्रभेदयोः. This appears to us to be highly improbable. Mammaṭa nowhere speaks of any divisions like गौणोपचारमिश्रा and शुद्धोपचारमिश्रा.

(4) In the classification of Mukulabhaṭṭa the division of उपचार into शुद्ध and गौण plays an important part. It is the principle on which उपचारमिश्रा is further divided. But Mammaṭa nowhere speaks of this division of उपचार into शुद्ध and गौण. He cannot, therefore, be regarded as subscribing to Mukulabhaṭṭa's classification of लक्षणा. It is true, as we have already noted, that Mammaṭa uses the word उपचार in its general

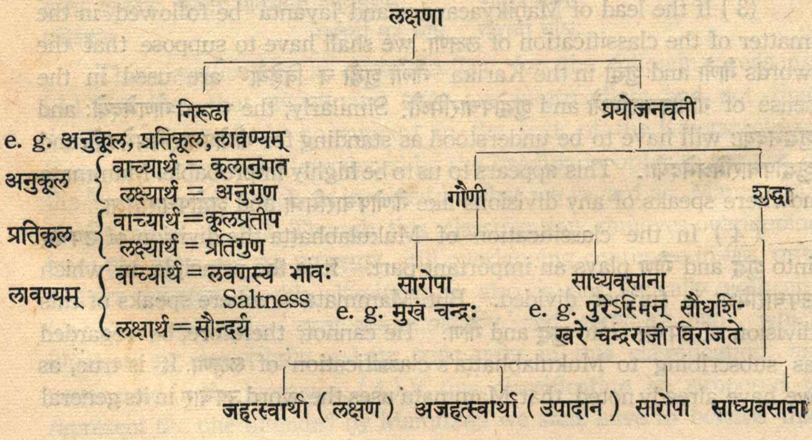
as well as in its restricted sense. But this cannot be supposed to imply that he wanted to divide उपचार into शुद्ध and गौण in the manner of Mukulabhaṭṭa. If he had intended to do so, he would have specifically made that division and not left it to be understood by implication.

(5) The word अन्या in ' सारोपान्या तु यत्रौक्तौ ' (Karika 6 a) supposed to refer to उपचारमिश्रा) and the particle तु to imply that उपचारमिश्रा alone is सारोपा, but not शुद्धा. This supposition is not correct, उपचारमिश्रा has not been mentioned anywhere before, neither in Kārikā 5 nor in the Vṛtti thereon. therefore, अन्या cannot refere to it. अन्या just means another variety, different from the two mentioned in the preceding Kārikā. तु suggests that a new topic viz. सारोप लक्षणा is commenced. Mammaṭa uses तु in the sense of such suggestion several times in the tenth Ullasa.

(6) Mammaṭa apparently did not hold Mukulabhaṭṭa in very great esteem. We have already seen that he controverts Mukulabhaṭṭa's views in two places. In his treatment of लक्षणा he does not seem to follow Mukula. As a matter of fact Mukula himself is not quite consistent in his classification of लक्षणा. In his Kārikās he begins by dividing लक्षणा in two ('शुद्धोपचारमिश्रत्वात् लक्षणा द्विविधा मता') viz. शुद्धा and उपचारमिश्रा. But in his Vṛtti on p. 9 he says that लक्षणा is primarily three-fold (' एषा च लक्षणा त्रिस्कन्धा'). The classification given above is according to his Kārikās.

Viśvanātha in his Sahityadarpana gives a scientifically accurate classification of लक्षणा, which, according to him, is divided into 80 varieties. These divisions are more theoretical than practical and many of them refer to expressions that are not current in the language.

The classification of लक्षणा as given by Jagannātha in his Rasa-gaṅgadhara (pp. 145 ff) is as follows :



It will be seen from above that Jagannātha's six divisions of प्रयोजनवती are the same as Mammaṭa's only he calls लक्षणलक्षणा and उपादानलक्षणा as जहत्स्वार्था and अजहत्स्वार्था respectively. Though Mammaṭa does not say so definitely, his six divisions also refer to प्रयोजनवती लक्षणा.

Kārikā 8—In this Kārika Mammaṭa divides लक्षणा according to a new principle viz. the presence or absence of a suggested sense. लक्षणा is thus two-fold according as it does not possess or possesses a suggested sense. The latter has two varieties according as the suggested sense is concealed or not-concealed. Thus, according to this new principle, लक्षणा is three-fold.

As we shall see in Kārikā 9cd and 10ab, the प्रयोजन or purpose of a लक्षणा is understood only through the function or process of suggestion (व्यञ्जनव्यापारगम्यमेव). Therefore, the suggested sense in a लक्षणा is the same as its purpose. Consequently, the two varieties that possess a suggested sense occur in प्रयोजन or प्रयोजनवती लक्षणा and the one variety, which is void of a suggested sense, in रूढि or रूढ. All this may be represented as follows :—

लक्षणा

(1) व्यङ्ग्यरहिता
[रूढौ आश्रिता]
e. g. कर्मणि कुशलः
कलिङ्गः साहसिकः

व्यङ्ग्यसहिता
[प्रयोजने आश्रिता]

(2) गूढव्यङ्ग्या
e. g. मुखं विकसितस्मितम् etc.

(3) अगूढव्यङ्ग्या
e. g. श्रीपरिचयात् etc.

गूढम् means that which can be understood only by a सहृदय, a man of taste and अगूढ is that which can be understood by all. The criterion of course is bound to be subjective.

The stanza which describes the rise of youth in a lovely woman has been quoted as an illustration of गूढ व्यङ्ग्य. This means it is an example of लक्षणामूलव्यञ्जना (p. 24). Thus, here we have a प्रयोजनवती लक्षणा and the प्रयोजन thereof is such as can be understood only by a sahṛdaya person.

There are in all eight लाक्षणिक words and the following table will explain the purposes of the various indicative words in this stanza, as we understand them :—

लाक्षणिकः शब्दः	मुख्यार्थबाधः	लक्ष्यार्थः	मुख्यार्थसंबन्धः	गूढं व्यङ्ग्यं प्रयोजनम्
विकसित	विकासस्य पुष्पधर्मस्य स्मिते बाधः	प्रसूत	कार्यकारणभावः। विकासः प्रसरणस्य कारणम्	सौरभम्
वशित	वशीकरणस्य चेतनधर्मस्य प्रेक्षिते बाधः	स्वाधीन	कार्यकारणभावः। वशीकरणं स्वाधीनत्वस्य कारणम्	स्वेच्छया स्वीकारः The lady can indulge in a crooked glance exactly when it pleases her.
समुच्छलित	समुच्छलनस्य ऊर्ध्वगमनस्य मूर्तधर्मस्य अमूर्ते विभ्रमे बाधः	प्रादुर्भूत	कार्यकारणभावः। समुच्छलनं प्रादुर्भावस्य कारणम्	बाहुल्यं साहजिकत्वं वा Her gait showed profuse or natural sportive movements.
अपास्त	अपासनस्य त्यागस्य चेतनधर्मस्य अचेतनायां मतौ बाधः	दूरीभूत	कार्यकारणभावः अपासनं दूरीभवनस्य कारणम्	अतिशयितत्वम् Youth made her mind excessively unsteady.
मुकुलित	मुकुलितत्वस्य पुष्पधर्मस्य स्तनयोर्बाधः	किंचिदुन्नतत्वम्	साधर्म्यम्। मुकुलितत्वं किंचिदुन्नतत्वं च विकसीतावयवत्वात् समाने	अलिङ्गनयोग्यत्वं कठिनत्वं वा
उद्धुर	उद्धृतधुरावत्त्वस्य चेतधर्मस्य जघने बाधः	सिद्ध	सामर्थ्यम्। उद्धरं सिद्धं य भारसहनक्षमत्वात् समाने	रतियोग्यत्वम्
उद्गमः	उद्गमनस्य मूर्तधर्मस्य अमूर्ते यौवने बाधः	प्रादुर्भावः	कार्यकारणभावः। उद्गमनं प्रादुर्भावस्य कारणम्	आकर्षकत्वम्
मोदते	मोदस्य चेतनधर्मस्य यौवनोद्गमे बाधः	सातिशयं प्रसरति	धर्मधर्मिभावः। सातिशयप्रसरणं मोदस्य धर्मः	आनन्दजनकत्वम्

Stanza 5 — This stanza describes what a miracle wealth can work. Even dullards with the possession of wealth become proficient in the manners of the wise. This proposition is illustrated by an example in the second half. Youth alone is enough to make girls indulge in amorous movements. Nothing else is necessary.

Here उपदिशति is a लाक्षणिक शब्द. Its primary sense is 'imparts instruction by the use of appropriate words,' Thls is a चेतनधर्म and is inapplicable to the अचेतन यौवनमद. So उपदिशति indicates the sense आविष्करोति (manifests, exhibits). The संबन्ध is कार्यकारणभाव. The प्रयोजन according to मम्मट is 'learning without any effort'. विश्वनाथ thinks that the purpose here is आविष्कारातिशय.

In connection with this topic of गूढ and अगूढ व्यङ्ग्य it may be pointed out that when a व्यङ्ग्य is गूढ, it becomes more charming and striking than the वाच्यार्थ and makes the stanza an example of उत्तम काव्य or ध्वनि. Thus, 'मुखं विकसितस्मितं०', where the व्यङ्ग्यार्थ being गूढ is वाच्यातिशयिन्, is उत्तम काव्य or ध्वनि. On the otherhand when a व्यङ्ग्य is अगूढ, it becomes less charming than, or subordinate to, वाच्यार्थ and the stanza becomes an example of मध्यम काव्य or गुणीभूतव्यङ्ग्य. 'श्रीपरिचयात्०' is thus गुणीभूतव्यङ्ग्य, because the व्यङ्ग्यार्थ here, being obvious, is less charming than the वाच्यार्थ.

It is possible to combine these two classifications. The first six divisions, we have seen, belong to प्रयोजनवती लक्षणा. Each of these can now be looked upon as being two-fold, according as the प्रयोजन is गूढ or अगूढ. Thus, प्रयोजनवती लक्षणा will be of twelve kinds. Add to these one more variety viz. अव्यङ्ग्या or निरूढा लक्षणा and we get in all 13 divisions of लक्षणा according to Mammaṭa.

तद्भूर्लाक्षणिकः—This is the definition of a लाक्षणिक शब्द. तद्भूः=तस्याः लक्षणायाः भूः आश्रयः. An indicative word is that in which Indication resides. A tacit definition of लक्ष्यार्थ is given in Kārikā 4 above, which defines लक्षणा.

This concludes Mammaṭa's treatment of लक्षक शब्द. So far he has dealt with लक्षक and words. Now व्यञ्जक शब्द remains to be dealt with. For that purpose व्यञ्जना must be explained. So Mammaṭa starts the treatment of व्यञ्जना with 'तत्र व्यापारो व्यञ्जनात्मकः.' But before we actually follow him, a few observations on व्यञ्जना may be made.

The functions अभिधा and लक्षणा are admitted by all schools but regarding व्यञ्जना there was no unanimity. In developing the theory of स्फोट the grammarians first tacitly admitted it since they thought that स्फोट is वर्णाभिव्यङ्ग्य. It is later that आनन्दवर्धन the writer of ध्वन्यालोक positively maintained that ध्वनि or suggestion is the Soul of poetry and that व्यञ्जना is necessary to convey that suggestion. Rhetricians like भट्टनायक author of the हृदयदर्पण, कुन्तक author of the वक्रोक्तिजीवित deny the existence of ध्वनि as the soul of poetry. Nor do मीमांसका s and नैयायिकs admit it as a separate function. But writers like मम्मट, विश्वनाथ and जगन्नाथ have accepted it and it has come to stay.

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तत्र व्यापारो व्यञ्जनात्मकः—With this Mammaṭa commences the treatment of व्यञ्जना. तत्र=लाक्षणिके शब्दे. In an indicative word there exists a function (व्यापारः) of the nature of suggestion (व्यञ्जनम्). e. g. in गङ्गायाम् we obtain, in addition to वाच्यार्थ (प्रवाहः) and लक्ष्यार्थ (तटः), व्यङ्ग्यार्थ

(शीतत्वपावनत्वादि) and Mammaṭa now tells us that this suggested sense is obtained, because of a function called Suggestion, This function which exists in an indicative word and by which we obtain the व्यङ्ग्यार्थ or प्रयोजन of the लक्षणा is called लक्षणामूल व्यञ्जना. So व्यञ्जनात्मकः = लक्षणामूलव्यञ्जनात्मकः.

It will thus be seen that Mammaṭa commences his treatment of व्यञ्जना with लक्षणामूल व्यक्षना. He does not give us a general definition of व्यक्षना.

This yields the following classification of व्यञ्जना —

- व्यञ्जना
  - शब्दमूला शाब्दी वा
    - (२) अभिधामूला — भद्रात्मनो दुरधिरोहतनोः — Stanza 7
    - (1) लक्षणामूला — गङ्गायां घोषः
  - अर्थादिमूला
    - (3) अर्थमूला आर्थी वा
      - वाच्यार्थमूला — मातर्गृहोपकरणम् — Stanza 1
      - लक्ष्यार्थमूला — साधयन्ती सखि — Stanza 2
      - व्यङ्ग्यार्थमूला — पश्य निश्चल — Stanza 3
    - प्रकृतिप्रत्ययादिमूला

Out of these divsions of व्यञ्जना Mammaṭa deals with लक्षणामूला and अभिधामूला in this Ullāsa and अर्थमूला in the third Ullāsa. We already have had illustrations of आर्थी व्यञ्जना under Kārikā 2ab ' सर्वेषां प्रायशोऽर्थानां व्यञ्जकत्वमपीष्यते '. The Pradīpa says that Mammaṭa treats लक्षणामूल व्यञ्जना first for two reasons viz. (1) लक्षणा is the matter in hand, because Mammaṭa has been dealing with it all the while. So लक्षणामूल व्यञ्जना would naturally occur to him first. (2) लक्षणामूल व्यञ्जना is well known, more so than the other viz. अभिधामूल. A third reason may also be suggested. (3) All this while Mammaṭa has been discussing प्रयोजनवती लक्षणा. That discussion would not be complete unless we know how the प्रयोजन is conveyed to us. This is done by लक्षणामूल व्यञ्जना. Therefore, this व्यञ्जना comes first treatment.

Kārikā 9 cd and 10 ab — This gives us the definition of लक्षणामूल व्यञ्जना. The definition is given in a somewhat fighting mood with the object of proving the necessity of व्यञ्जना for understanding the purpose of a लक्षणा. When we resort to लक्षणा (समुपास्यते = आश्रीयते) i. e. when we use a लाक्षणिक शब्द, in as ' गङ्गायां घोषः,' we do so with the desire

to convey a certain purpose (प्रयोजनप्रतिपिपादयिषया) viz. coolness, holiness etc. यस्य शीतत्वपावनत्वादिरूपस्य फलस्य प्रतीतिं ज्ञानम् आधातुं जनयितुम्). That purpose is known from that word alone by means of no other function but Suggestion. This Suggestion is अभिधामुल व्यञ्जना. Note that the function is designated as व्यञ्जना or व्यञ्जनम्. The propriety of एक in शब्दैकगम्ये = लाक्षणिकशब्दमात्रगम्ये and of एव in तस्मादेव शब्दात् is to suggest that the प्रयोजन cannot be understood by any other i. e. शब्देतरप्रमाण such as अनुमान and प्रत्यक्ष.

नाभिधा समयाभावात्—It was remarked before that neither अभिधा nor लक्षणा conveys the प्रयोजन for which लक्षणा is resorted to. Mammaṭa now proves this. The purpose of the लक्षणा in 'गङ्गायां घोषः' is the properties holiness and others, which are understood as belonging to the bank. These properties connot be expressed by अभिधा, because no convention of the word गङ्गा has been made with reference to those qualities.

हेत्वभावात् न लक्षणा—Here Mammata tells us that लक्षणा cannot convey the प्रयोजन. What is meant is this : In 'गङ्गायां घोषः'. अभिधा expresses the meaning the stream. This meaning being inapplicable, लक्षणा is resorted to and it indicates the sense the bank. This लक्षणा is प्रयोजनवती and the प्रयोजन is पावनत्वादयो धर्माः. How is this प्रयोजन conveyed ? One may say that after the लक्ष्यार्थ 'गङ्गातटे घोषः' is indicated, a second लक्षणा should be resorted to and it should be supposed to indicate the purpose viz. the properties holiness and others. This, Mammaṭa declares, is not possible, because there is no हेतु (हेत्वभावात् = हेतोः अभावात्) in the present case for resorting to a second लक्षणा.

The word हेतु in हेत्वभावत् stands for the three causes viz. मुख्यार्थबाधः तद्योगः and रूढिप्रयोजनान्यतरत्.

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Kārika 11—This Krāikā explains how the three causes of लक्षणा are absent in the present case and how, therefore, a second लक्षणा cannot be admitted to indicate the प्रयोजन of the first.

मुख्यार्थबाधः—In the example 'गङ्गायां घोषः' at the stage where we have arrived viz. 'गङ्गातटे घोषः', the sense गङ्गातट is not the मुख्यार्थ (लक्ष्यं तटरूपं न मुख्यं न गङ्गाशब्दस्य मुख्योऽर्थः). So the question as to whether there is मुख्यार्थबाध or not does not arise at all. Further, even if we were to suppose for a moment that तट is the मुख्यार्थ, we find that it is not बाधित or incompatible in the present case viz. in गङ्गातटे घोषः. Therefore, the first condition मुख्यार्थबाध is not fulfilled.

तद्योगः—This means the connection of the मुख्यार्थ with the लक्ष्यार्थ.

In the present case our supposed मुख्यार्थ is तट and our supposed लक्ष्यार्थ is पावनत्वादि. But between this मुख्यार्थ and लक्ष्यार्थ there is no connection. For, पावनत्वादिधर्मs are connected with गङ्गा and not with तट. Thus, the second condition is not satisfied for this second लक्षणा.

रूढिप्रयोजनान्यतरत्—It cannot be said that there is any usage or custom (रूढि:) in the language, sanctioning the use of the word तट to indicate the sense पावनत्वादि. Similarly, no second प्रयोजन can be thought of to justify the use of तट to indicate the first प्रयोजन viz. पावनत्वादि. Thus, the third condition also is not satisfied.

Therefore, it is proved that a second लक्षणा cannot be admitted to indicate the purpose of the लक्षणा in 'गङ्गायां घोष: '.

Therefore since the words गङ्गयां घोष: convey the प्रयोजन viz. पावनत्वादि and since neither अभिधा nor लक्षणा can convey it, the third function व्यञ्जना must be admitted.

न च...गति: means the word गङ्गा is not powerless or unable to convey the प्रयोजन पावनत्वादि. The indicative word viz. गङ्गा is not स्खलद्गति: i. e. it does convey the purpose. And the suggestion from this statement is that the purpose is conveyed by the function व्यञ्जना.

The वृत्ति नापि असमर्थ explains the वृत्ति न च शब्द: स्खलद्गति:. It means that we resort to लक्षणा because ordinarily the word गङ्गा is not able to convey the sense of तट. But it does convey the प्रयोजन by means of व्यञ्जना and hence लक्षणा is not necessary.

Commentators notice the reading समर्थ:. for असमर्थ:. What the vṛtti means with this reading is that the word गङ्गा is not able to i. e. does not convey the purpose *in the manner* in which it conveys the bank. It conveys the bank with the help of मुख्यार्थबाधादि. But it conveys the purpose without such help. Consequently, resort to लक्षणा is not necessary.

The reading असमर्थ: is better, because it directly brings out the idea that the word गङ्गा conveys the purpose and is an exact paraphrase of स्खलद्गति.

एवमप्यनवस्था...कारिणी—This Kārikā explains the undesirable result that would follow if inspite of what has been said above regarding the impossibility of admitting लक्षणा to indicate the purpose पावनत्वादि, we were to suppose that the purpose is indicated by a लक्षणा i. e. by a second लक्षणा. एवमपि means, as the Vṛtti paraphrases, प्रयोजनं चेत् लक्ष्यते i. e. पावनत्वादि प्रयोजनं द्वितीयया लक्षणया लक्ष्यते चेत्.

What the कारिका and the वृत्ति on it means is that if for the sake of argument we admit that लक्षणा is possible to indicate the purpose, this will give rise to a fault of infinity. For the second लक्षणा would need a

purpose such as घोष. Now how is this second purpose conveyed? For this a third लक्षणा will have to be admitted which again will need a purpose thus giving rise to अनवस्था or **regressus ad infinitum.**

This अनवस्था will ultimately make us impossible to apprehend the first purpose and hence is called as मूलक्षयकारिणी paraphrased in the वृत्ति as प्रकृताप्रतीसिकृत.

So far Mammaṭa has been considering the view of the द्वितीयलक्षणावादिन् i. e. of one who holds that a second लक्षणा should be resorted to in order to obtain the प्रयोजन of the first. Mammaṭa has shown that the प्रयोजन cannot thus be indicated, because (1) the three conditions which are necessary for understanding a लक्षणा are not fulfilled in the case of this proposed second लक्षणा and (2) if in spite of this we were to understand a second लक्षणा, we would be involved in अनवस्था. Now Mammaṭa proceeds to discuss the view of the विशिष्टलक्षणावादिन् or one who holds that a लक्षणा indicates a sense qualified by a प्रयोजन.

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ननु पावनत्वादि...व्यञ्जनेन—This embodies the view of the विशिष्टलक्षणावादिन्. He says that it is not necessary to resort to a second लक्षणा in order to understand the purpose of the first in 'गङ्गायां घोषः'. because this first लक्षणा indicates the bank as qualified by the properties, holiness etc. Hence व्यञ्जना also is not needed. Thus, according to the विशिष्टलक्षणावादिन् the लक्ष्यार्थ in 'गङ्गायां घोषः' is पावनत्वादिधर्मयुक्ततट. But then the question is 'What is the प्रयोजन in this लक्षणा?' पावनत्वादि, which up to now was regarded as the प्रयोजन is included in the लक्ष्यार्थ. The answer is that the प्रयोजन of the लक्षणा in 'गङ्गायां घोषः' is the apprehension (प्रतिपत्तिः) of the sense which is additional (अधिक) to that which we obtain from 'गङ्गायास्तटे घोषः'. This additional sense is पावनत्वादि. The apprehension of that i. e. पावनत्वादिप्रतिपत्तिः is thus the प्रयोजन of the लक्षणा in 'गङ्गायां घोषः', according to the विशिष्टलक्षणावादिन्.

प्रयोजनेन...युज्यते—This contains Mammaṭa's reply to the view of the विशिष्टलक्षणावादिन्. A लक्ष्यार्थ or an indicated sense (लक्षणीयम्), such as तट, qualified (सहित = विशिष्ट) by the purpose such as the properties, holiness and others (प्रयोजनेन = पावनत्वादिना), is not proper, that is, it is not proper to hold that a लक्षणा indicates a sense (लक्षणीयम्) qualified by the purpose. This amounts to saying that it is not proper to regard पावनत्वादिविशिष्टतट as the लक्ष्यार्थ. Hence, it follows that विशिष्टलक्षणा is not proper.

We must here note that the word प्रयोजन has been used in two senses In the passage 'ननु...विशिष्टे लक्षणा', which explains the view

of the विशिष्टलक्षणावादिन्, the purpose is declared to be अधिकस्य अर्थस्य [पावनत्वादेः] प्रतिपत्तिः i.e. पावनत्वादिप्रतिपत्तिः. On the other hand in Mammaṭa's reply to the विशिष्टलक्षणावादिन्, contained in the Kārikā 'प्रयोजनेन सहितं लक्षणीयम् न युज्यते,' प्रयोजन means पावनत्वादि. These two senes of प्रयोजन must further be explained in somewhat technical terms in order to enable the student to grasp accurately the two interpretations which Kārikā 11 ab 'ज्ञानस्य विषयो ह्यन्यः फलमन्यदुदाहृतम्' yields.

The प्रयोजन पावनत्वादिप्रतिपत्तिः is लक्ष्यार्थज्ञानजन्य (लक्ष्यार्थस्य पावनत्वादिविशिष्टतटस्य ज्ञानेन जन्या) i. e. produced by the knowledge of the indicated sense viz. the bank as qualified by the properties, holiness and others. For, when we know the लक्ष्यार्थ viz. पावनत्वादिविशिष्टतट, we obtain the cognition of पावनत्वादि. Thus, the प्रयोजन पावनत्वादिप्रतिपत्तिः is लक्ष्यार्थज्ञानजन्य, which is abbreviated into ज्ञानजन्य or जन्य.

On the other hand the प्रयोजन पावनत्वादि is लक्ष्यार्थज्ञानजन्यप्रतिविषय (लक्ष्यार्थस्य पावनत्वादि विशिष्टतस्य ज्ञानेन जन्या या पावनत्वादिप्रतीतिः तस्याः विषयः, अर्थात् पावनत्वादित्वे) i. e. the object of the cognition (viz. पावनत्वादिप्रतीतिः), which is produced by the knowledge of the indicated sense (लक्ष्यार्थस्य पावनत्वादिविशिष्टतटस्य ज्ञानेन जन्या). When we know the लक्ष्यार्थ viz. the bank as qualified by the properties, holiness and others, we get the cognition of those properties. The object of this cognition is naturally those properties themselves. So the प्रयोजन पावनत्वादि is लक्ष्यार्थज्ञानजन्यप्रतीतिविषय, which is shortened into ज्ञानजन्यप्रतीतिविषय or जन्यप्रतीतिविषय or ज्ञाप्य.

This line contains Mammaṭa's reason why विशिष्टलक्षणा cannot be admitted. It enunciates a general rule or proposition and thereby it is suggested that if विशिष्टलक्षणा were accepted, this proposition would be violated. Therefore, विशिष्टलक्षणा should not be admitted.

Before we proceed to see what this general proposition is, certain other matters must be explained.

ज्ञान in the Kārikā stands for प्रमाण. So when ज्ञानस्य is paraphrased by प्रत्यक्षादेः, आदि refers to अनुमान, उपमान and शब्द. We are here not concerned with प्रत्यक्ष, अनुमान and उपमान, but only with शब्द. Mammaṭa, however, illustrates the general proposition, which is applicable to all the four प्रमाणs, by adducing an example of प्रत्यक्ष.

When we cognize a blue thing such as a नीलकमल, we obtain नीलवस्तुज्ञान. The fruit of this cognition can be viewed from two points of view viz. objective and subjective. Objectively, the fruit of the cognition is that the blue thing that we have cognized has attained ज्ञातता or known-ness, or प्रकटता or manifestness. It now differs from other blue things, because while it is known, the others are not. ज्ञातता or प्रकटता, Which

is thus produced in a thing, when it is known, is a वस्तुधर्म. This is the view of भाट्टमीमांसक्s or the followers of Kumārilabhaṭṭa.

Subjectively, the fruit of the above cognition is the consciousness in the form 'अहं नीलवस्तु जानामि' that arises in us when we cognize the blue thing. It is this consciousness in us that distinguishes the known blue thing from others that are not known. Mammaṭa designates this consciousness by the term संवित्तिः or self-consciousness. संवित्ति is an आत्मधर्म. This is the view of प्राभाकरमीमासक्s or the followers of Prabhākarabhaṭṭa and of the Naiyāyikas.

In 'अहं नीलं जानामि' ज्ञानविषय is नीलवस्तु and ज्ञानफल is either प्रकटता or संवित्तिः. Here it will be seen that ज्ञानविषय is different from ज्ञानफल. Then again, it may also be said that here विषय and फल are both different from ज्ञान. अत्र ज्ञानविषययोर्भेदः ज्ञानफलयोश्च भेदः प्रतीयेते । These are really the two senses which the line under explanation yields.

We can now proceed to see what general propositions 'ज्ञानस्य... दुदाहृतम्' lays down i. e. what its two interpretations are and how they are logically connected.

(1) According to the first interpretation the general proposition here laid down is

ज्ञानविषयात् ज्ञानफलम् अन्यत्

e. g. ज्ञानविषयः = नीलवस्तु
ज्ञानफलम् = प्रकटता (or ज्ञातता) or संवित्तिः } In the example नीलमहं जानामि

As नीलवस्तु is different from प्रकटता or संवित्ति, the general proposition, which establishes ज्ञानविषय-ज्ञानफलयोर्भेदः, is found true in the case of 'नीलमहं जानामि.'

Applying the general proposition to the present case of विशिष्टलक्षणा, where we first understand प्रयोजन in the sense in which it occurs in the Kārikā 'प्रयोजनेन सहितम्' i. e. in the sense of जन्यप्रतीतिविषय or ज्ञाप्य viz. पावनत्वादि, we get the following:—

ज्ञानम् = पावनत्वादिविशिष्टतटज्ञानम्
ज्ञानविषयः = पावनत्वादिविशिष्टतटः
ज्ञानफलम् = पावनत्वादि

Here we find that ज्ञानविषय and ज्ञानफल are not different. For, ज्ञानविषय viz. पावनत्वादिविशिष्टतट includes ज्ञानफल viz. पावनत्वादि in accordance with the general rule that the विशिष्ट includes the विशेषण. Thus as the general proposition 'ज्ञानविषयात् ज्ञानफलमन्यत्' is here violated, we cannot admit विशिष्टलक्षणा.

An objection from the विशिष्टलक्षणावादिन्—In the above application of the general proposition to the present case ज्ञानफल is taken to be

पावनत्वादि i. e. ज्ञानफल is understood to be ज्ञानजन्यप्रतीतिविषय or ज्ञाप्य. In his Vṛtti on this line Mammaṭa points out that the फल is प्रकटता or संवित्तिः This फल is not ज्ञानजन्यप्रतीतिविषय, but ज्ञानजन्य. For, both प्रकटता and संवित्तिः are produced by नीलवस्तुज्ञान. This means that फल in 'ज्ञानस्य विषयो ह्यन्यः फलमन्यदुदाहृतम्' is intended by Mammaṭa to be taken as ज्ञानन्य and not as ज्ञानजन्यप्रतीतिविषय. पावनत्वादि is not ज्ञानजन्य, because the properties are not produced by पावनत्वादिविशिष्टतटज्ञान. It is ज्ञानजन्यप्रतीतिविषय, because it is the object of प्रतीति viz. पावनत्वादिप्रतीति, Which is produced by ज्ञान viz. पावनत्वादिविशिष्टतटज्ञान The ज्ञानजन्य प्रयोजन or फल in this case is पावनत्वादिप्रतिपत्तिः or पावनत्वादिज्ञानम्, because we obtain the knowledge पावनत्वादि from the ज्ञान i. e, from पावनत्वादिविशिष्टतटज्ञान. प्रयोजन in this sense occurs in 'अधिकस्य अर्थस्य प्रतिपत्तिश्च प्रयोजनम्.' With this ज्ञानजन्य फल we get the following:—

ज्ञानम् = पावनत्वादिविशिष्टतटज्ञानम्
ज्ञानविषयः = पावनत्वादिविशिष्टतटः
ज्ञानफलम् = पावनत्वादिज्ञानम्

Here we find that ज्ञानविषय and ज्ञानफल are different. For, while ज्ञानविषय is a द्रव्य or substance, ज्ञानफल is ज्ञान, which is a गुण. So the general proposition ज्ञानविषयात् ज्ञानफलमन्यत् is not violated and hence there is no objection to admit विशिष्टलक्षणा.

The answer from Mammaṭa—If taking your cue from the Vṛtti you want to understand फल as ज्ञानजन्य, we also desire to interpret the line in a diffierent way.

(2) We now say that the general proposition which the line lays down is

ज्ञानात् विषयः अन्यः, ज्ञानात् फलं च अन्यत्

What is thus established here is the distinction of विषय from ज्ञान (ज्ञानविषयोर्भेदः) and the distinction of फल from ज्ञान (ज्ञानफलयोर्भेदः). This is the second interpretation of the line under discussion. This double distinction is found true in the case of 'नीलमहं ज्ञानामि' thus—

ज्ञानम् = नीलज्ञानम्
विषयः = नीलम्
फलम् = प्रकटता or संवित्ति.

Here as नीलम् (विषयः) and प्रकटता or संवित्तिः (फलम्) are different from नीलज्ञानम्, the general proposition which lays down ज्ञानविषययोर्भेदः and ज्ञानफलयोर्भेदः is satisfied.

Now according to the second interpretion of फल the present case yields the following :—

ज्ञानम् = पावनत्वादिविशिष्टतटज्ञानम्
विषयः = पावनत्वादिविशिष्टतटः
फलम् = पावनत्वादिज्ञानम्

Here we note that while विषय is differnt from ज्ञान, फल is not. For, फल (पावनत्वादिज्ञानम्) is really included in ज्ञान (पावनत्वादिविशिष्टतटज्ञानम्), according to the rule which says that विशिष्टज्ञान (e. g. दण्डिज्ञान) includes विशेषणज्ञान (e. g. दण्डज्ञान). Therefore, that part of the general proposition which says that there should be ज्ञानफलयोर्भेदः is violated in विशिष्टलक्षणा. Consequently, विशिष्टलक्षणा cannot be accepted.

It will thus be seen that the line 'ज्ञानस्य विषयो ह्यन्यः फलमन्यदुदाहृतम्' yields two interpretations, which have reference to the two senses in which Mammaṭa uses the word प्रयोजन. Both the interpretations serve to show in their respective sphere that विशिष्टलक्षणा is not possible. This is exactly the purpose for which the line under discussion is intended. Therefore, there can be no question as to which is the more natural or more correct interpretation. Both are evidently intended, whether natural or unnatural, inasmuch as Mammaṭa uses the word प्रयोजन in two different senses. That he should have thus used प्रयोजन with different senses and at places so near each other is an indication of his loose writing.

Such loose use of प्रयोजन or फल is found in other places also. Thus, प्रयोजन or फल in the sense of लक्ष्यार्थज्ञानजन्य or ज्ञानजन्य or जन्य occurs in is the following passages : (1) 'तेषां शैत्यपावनत्वादीनां धर्माणां तथा प्रतिपादनात्मनः प्रयोजनाच्च' p. 16. (2) 'अत्र गौणभेदयोर्भेदेऽपि ताद्रूप्यप्रतीतिः सर्वथैवाभेदावगमश्च प्रयोजनम्' p. 21. (3) 'अधिकस्य अर्थस्य प्रतिपत्तिश्च प्रयोजनम्' p. 26. (4) 'फलं तु प्रकटता संवित्तिर्वा' p. 26.

प्रयोजन or फल in the sense of ज्ञानजन्यप्रतीतिविषय or जन्यप्रतीतिविषय or ज्ञाप्य is met with in (1) 'प्रतिपिपादयिषितप्रयोजनसंप्रत्ययः' p. 18. (2) 'शुद्धभेदयोस्तु अन्यवैलक्षण्येन अव्यभिचारेण च कार्यकारित्वादि' p. 21 (3) 'प्रयोजनं हि व्यञ्जन-व्यापारगम्यमेव' p. 22. (4) 'फले शब्दैकगम्येऽत्र' p. 24. (5) 'प्रयोजनप्रतिपिपाद-यिषया यत्र लक्षणया शब्दप्रयोगः' p. 24. (6) 'योगः फलेन नो' p. 25. (7) 'तदा प्रयोजनं लक्षयेत्' p. 25. (8) 'नापि प्रयोजने लक्ष्ये किंचित् प्रयोजनम् । नापि गङ्गा-शब्दस्तटमिव प्रयोजनं प्रतिपादयितुमसमर्थः' p. 25. (9) 'एवमपीति प्रयोजनं चेल्लक्ष्यते' p. 26. (10) 'प्रयोजनेन सहितं लक्षणीयं न युज्यते' p. 26.

विशेषाः स्युस्तु लक्षिते — स्युः = व्यापारान्तरेण गम्याः स्युः. लक्षिते = लक्षणया बोधिते अर्थे = लक्ष्यार्थे, paraphrased in the Vṛtti by तटादौ. What is meant is that the properties, which are cognized in the लक्ष्यार्थ, should be understood by a separate function viz. व्यञ्जना.

The वृत्ति only tells us that as the properties like पावनत्वादय: cannot be understood by अभिधा and लक्षणा similarly they cannot be apprehended by तात्पर्य also. No separate proof is needed for this for तात्पर्य merely connects together the senses conveyed by other वृत्तिs. This mention of तात्पर्यं indicates that मम्मट admits it as a separate function. व्यञ्जनम्, ध्वननम् and द्योतनम् are the terms by which व्यञ्जना is known. The usual term by which व्यञ्जना is referred to by मम्मट is व्यञ्जनम्.

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'लक्षणामूलं व्यञ्जकत्वम्' means practically लक्षणामूल व्यञ्जना or Suggestion based on Indication. लक्षणा here means प्रयोजनवती लक्षणा. For, only such लक्षणा has a purpose for understanding which व्यञ्जना is resorted to. उद्योत points out that लक्षणामूलत्वम् means लक्षणान्वयव्यतिरेकानुविधायित्वम् i. e. लक्षणामूल व्यञ्जना follows the presence and absence of [प्रयोजनवती] लक्षणा. Wherever प्रयोजनवती लक्षणा is present, लक्षणामूल व्यञ्जना is also present. Wherever it is absent, लक्षामूल व्यञ्जना is also absent. It should be noted that the expression अभिधामूल in अभिधामूल व्यञ्जना does not possess this particular sense i. e. अभिधामूल does not here mean अभिधान्वयव्यतिरेकानुविधायित्वम्. For, we know that अभिधामूल व्यञ्जना is not present wherever अभिधा is present. अभिधा is present in every वाचक word. But every वाचक word is not व्यञ्जक. अभिधामूल व्यञ्जना occurs under certain special circumstances which are mentioned in Kārika 14. This व्यञ्जना is, however, called अभिधामूल for two reasons : (1) It comes into operation after अभिधा has expressed the meaning to which it is restricted by some such circumstance as संयोग. (2) It suggests a meaning, which is really the अभिधेयार्थ or वाच्यार्थ of the word, but which the word cannot express by means of अभिधा on account of that अभिधा having been restricted.

Out of the three functions of a word viz. अभिधा, लक्षणा and व्यञ्जना, अभिधा alone is an independent and self-sufficient function. It does not require the help of, or is not based on, any other function. A word can be merely वाचक without being लाक्षणिक or व्यञ्जक. But such is not the case with the functions लक्षणा and व्यञ्जना.

लक्षणा depends on its three causes viz. मुख्यार्थबाध, तद्योग and रूढिप्रयोजनान्यतरत्. It also depends on अभिधा, because it cannot come into operation unless अभिधा has expressed its sense and that sense is found incompatible. A word cannot be merely लाक्षणिक. It has to be वाचक first and only when the वाच्यार्थ is बाधित, it becomes लाक्षणिक. But a word cannot be वाचक and लाक्षणिक at the same time. The लक्ष्यार्थ dislodges the वाच्यार्थ, which is incompatible, and takes its place in the sentence. The लक्ष्यार्थ is understood, not in addition to the वाच्यार्थ, but in substi-

tution of it. From this point of view a word may be regarded as capable of being merely लाक्षणिक, because it is not वाचक at the time when it indicates the लक्ष्यार्थ.

व्यञ्जना depends on both अभिधा and लक्षणा. For, it does not come into operation unless अभिधा and लक्षणा have first conveyed their senses. A word cannot be व्यञ्जक alone. It has necessarily to be either वाचक or लाक्षणिक first. But there is a distinction between the लक्ष्यार्थ and the व्यङ्ग्यार्थ. The व्यङ्ग्यार्थ is understood in addition to वाच्यार्थ or लक्ष्यार्थ. not in place or in stead of it. A word is thus वाचक and व्यञ्जक, or लाक्षणिक and व्यञ्जक simultaneously.

Kārikā 14 — This Kārikā defines अभिधामूल व्यञ्जना. Construe : अनेकार्थस्य शब्दस्य वाचकत्वे संयोगाद्यैः नियन्त्रिते [सति] अवाच्यार्थधीकृत् व्यापृतिः व्यञ्जनं [भवति]।

Words like कर (hand, elephant's trunk, tax), वंश (family, bamboo) and सैन्धव (salt, horse) possess more than one primary sense. When such a word occurs in literature, circumstances like conjunction restrict it to only one of the many senses which it is capable of expressing. Then it can convey by means of अभिधा only this sense. But it often happens that after this sense has been conveyed by that word by means of अभिधा, comprehension of another of its primary senses arises in us. This other sense, though ordinarily a वाच्यार्थ of the word in question, cannot at this place be regarded as such because the word has been restricted to another वाच्यार्थ by some such cirumstance as conjunction. But we do get the comprehension of this other sense all right. This comprehension cannot be had on account of अभिधा, because it is restricted to a different sense. It cannot arise from लक्षणा also, because the three causes which are necessary for लक्षणा, are not present here. Therefore, it is held that the function which produces the comprehension of the other sense, which, though really वाच्यार्थ, is अवाच्यार्थ in the present context, is Suggestion. This Suggestion is called अभिधामूल व्यञ्जना for reasons stated before.

अनेकार्थस्य—Two views are held regarding अनेकार्थ or double-or multi-meaning words. One view says that these words possess as many expressive powers as they have primary senses and on account of these many expressive powers they express many meanings. The second view maintains that there are as many words as there are senses (यावन्तः अर्थास्तावन्तः शब्दाः). Thus, करः meaning the hand is a different word form करः the trunk, or करः the tax. According to this view an अनेकार्थ शब्द is impossible, because no word can have more than one sense.

संयोगाद्यैः=संयोगः आद्यः येषां तैः [विषयैः वस्तुभिर्वा] by means of [circumstances] beginning with conjunction. These circumstances that restrict the expressive power of अनेकार्थ words are enumerated in the two couplets quoted in the Vṛtti.

संयोगो विप्रयोगश्च°—These two couplets are quoted as from Bhartṛhari i. e. from his Vākyapadiya.

The two couplets 'संयोगो विप्रयोगश्च°' are everywhere quoted as embodying Bhartṛhari's view. But Puṇyaraja says that they contain the view of 'others.' Bhartṛhari's own view is, according to him, expressed in the couplet preceding viz. ii. 316.

शब्दार्थस्य-स्मृतिहेतवः Since a word has many senses and we do not know which are to accept, these circumstances produce the cognition of a particular meaning from among the many which the word is capable of expressing.

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इत्युक्तदिशा=according to the direction shown in the couplets quoted above. This word is to be thus construed: इत्युक्तदिशा सशङ्खचक्रो हरिः, अशङ्खचक्रो हरिः इति अच्युते [हरिशब्दः नियम्यते] । There are in all 14 circumstances enumerated in the two couplets and Mammata now proceeds to explain how they serve to make the meaning of अनेकार्थ words definite.

(1) संयोगः or conjunction restricts the expressive power of the word हरि to the sense of Viṣṇu (अच्युते=विष्णौ) in 'सशङ्खचक्रो हरिः', because the conjunction of the conch and the discus is peculiar to only Viṣṇu and to no other sense of हरि. हरि is a very elastic word in Sanskrit. Its senses range from Viṣṇu, Indra, Yama, the sun and the moon down to a lion, a horse, a monkey, a serpent and a frog.

(2) विप्रयोगः or disjunction or the loss of a well known connection restricts the अभिधा of हरि to Viṣṇu in 'अशङ्खचक्रो हरिः'. The loss of connection with the conch and the discus shows that हरि must mean Viṣṇu, who is known to possess these as his badges.

(3) साहचर्यम् means association or companionship. In 'रामलक्ष्मणौ' the association of लक्ष्मण restricts the अभिधा of राम to the son of दशरथ. For, राम also means बलराम and परशुराम.

साहचर्य must be distinguished from संयोग. संयोग means a connection in general. When this connection is expressed by a special word such as स or सह or अन्वित, that expression becomes an example of संयोग e. g. सगाण्डीवोऽर्जुनः. साहचर्य means mutual co-operation in a common under-

taking. When this is expressed by putting the two words in a द्वन्द्व compound, it becomes an example of साहचर्य e. g. गाण्डीवार्जुनौ.

(4) विरोधिता is hostility, antagonism. In 'रामार्जुनगतिस्तयोः, said with reference to two people who are bitter enemies of each other, both the words राम and अर्जुन are अनेकार्थ. The well-known hostility (प्रसिद्धं वैरम्) between Paraśurama, the son of Bhrgu (भार्गवः), and Sahasrārjuna, the son of Kṛtavīrya (कार्तवीर्यः), restricts the words राम and अर्जुन to these two senses.

अप्पय्यादीक्षित objects to Mammaṭa's illustration 'रामार्जुनगतिस्तयोः' on the ground that it involves अन्योन्याश्रय and cites रामरावणौ as a proper example. He holds that in the illustrations of विरोधिता one of the words must be of a definite meaning. It would then serve to remind us of a well known antagonist and determine the sense of the other uncertain word. We think Appaya's view is more reasonable.

(5) अर्थः means purpose or motive. स्थाणु is a word of many meanings. It signifies *inter alia* Śiva, a pillar, a peg or pin and a branch-less trunk or stem. In 'स्थाणुं भज भवच्छिदे' the purpose for which Sthaṇu is to be worshipped viz. भवच्छिद् = संसारनाशः = मोक्षः determines the sense of स्थाणु as Śivā. For, nobody would worship स्थाणु in any other sense for the purpose of salvation, as Śiva alone is capable of effecting this purpose.

(6) प्रकरणम् means context 'सर्वं जानाति देवः' is a sentence addressed to a king. The context, therefore, shows that देवः signifies the king viz. you (युष्मदर्थे) and not a god or a cloud, which are also its senses.

प्रकरण should be distinguished from अर्थ. Context is not expressed by any word. It has to be understood in a general manner. But अर्थ is directly expressed by a word.

(7) लिङ्गम् means a special attribute or characteristic. मकरध्वजः is an अनेकार्थ word, expressing Cupid, a crocodile-shaped (मकराकारो ध्वजः) and the sea. In 'कुपितो मकरध्वजः' लिङ्गम् or the special characteristic of being angry, which out of all the senses of that word belongs specially to Cupid, limits the अभिधा of मकरध्वजः to Cupid.

The प्रदीप objects to लिङ्ग being explained as a special attribute or characteristic for two reasons : (1) Anger is not a special attribute of Cupid, because it is found in others also such as human beings. (2) 'सशङ्खचक्रो हरिः' would be an example of लिङ्ग, because the conch and the discus are the special attributes of Viśṇu. Read 'यत्तु लिङ्गं चिह्नमिति, तन्न । कोपस्य कामचिह्नत्वाभावात् । असाधारणधर्मस्य चिह्नत्वात् । सशङ्खचक्र इत्यत्र अतिव्याप्तिप्रसङ्गाच्च ।' प्रदीप

This view is incorrect. Special attribute does not mean an attribute which is special to that individual to the exclusion of every body else in existence. It means an attribute which is peculiar to that sense of the word to the exclusion of its other senses. As regards अतिव्याप्ति we have to urge that लिङ्ग is easily distinguished from संयोग, thus : (1) In संयोग the predominent idea is the well known character of the association, while in लिङ्ग the main idea is to exclude other senses by showing that the attribute is peculiar to only one. (2) In संयोग, as the name indicates, the attribute is connected by means of संयोगसंबन्ध but in लिङ्ग, it is connected by means of समवायसंबन्ध.

(8) शब्दस्य अन्यस्य संनिधि: means the proximity of another word. In ' देवस्य पुरारातेः' the word देव is अनेकार्थ, because even in the sense of a god it is applicable to any god, besides signifying other senses. But the proximity of पुरारातिः = त्रिपुरारातिः, which is a special epithet of Śiva, restricts the अभिधा of देव to Śambhu. It should be noted that the word देव is here restricted to Śambhu, and not to mere god, as Mammaṭa's words 'इति शंभौ' show.

According to the Pradipa the word which restricts the sense of another by its proximity should be ' of definite meaning ' (नियतार्थक) and the two words should be in the same case (सामानाधिकरण्यम्). Thus, in ' देवस्य पुरारातेः ' पुरारातिः is नियतार्थक meaning Sambhu and both the words are in the same case viz. the genitive.

This view of the Pradīpa is criticized by Appaya Dīkṣita and Jagannatha. According to them both the words may be of uncertain meaning and may mutually determine the sense of each other and may also be in different cases.

(9) सामर्थ्यम् means power or capability, In ' मधुना मत्तः कोकिलः ' मधु is an अनेकार्थ शब्द, signifying *inter alia* the spring, nectar, wine, honey and a demon. Out of these only the spring is capable of intoxicating the cuckoo. Therefore, owing to सामर्थ्य the denotation of मधु is here restricted to spring.

सामर्थ्यम् must be distinguished from अर्थः and लिङ्गम्. Siva has the power of destroying transmigratory existence and Cupid is capable of becoming angry. So अर्थः and लिङ्गम् appear to be the same as सामर्थ्यम्. The distinction between them is, however, this: अर्थः refers to a fruit which is to be obtained in the future on account of the power which it presupposes. सामर्थ्यम् refers to a power, which has already manifested its result in some one else. लिङ्ग refers to a characteristic which belongs to oneself.

(10) औचिती (उचितस्य भावः) means propriety or fitness. In 'पातु वो दयितामुखम्' मुखम् is a multi-meaning word, expressing *inter alia* favourableness, an opening, the mouth, commencement and a means. The line refers to those who are smitten with love. Only the favourableness of their beloveds is fit to protect them. The faces of their beloveds are not likely to give them any solace, if those faces show signs of anger. Therefore, औचिती restricts the expressive power of मुखम् to favourableness.

We have here to point out that the example 'दयितामुखम्' appears to us to be entirely wrong. We are discussing the circumstances that restrict the अभिधा or expressive power of words. Now, we urge that सांमुख्यम् or आनुकूल्यम् is not a वाच्यार्थ of मुखम्. No Kosa or dictionary gives मुख in that sense. Favourableness is its लक्ष्यार्थ. So दयितामुखम् cannot be regarded as an example where the अभिधा of मुख is restricted by औचिती.

Appaya Dīksita and Jagannātha point out that अर्थ, सामर्थ्य and औचिती practically mean the same thing, as all three are based on कार्यकारणभाव. The distinction between them lies in the way in which this कार्यकारणभाव is conveyed. Thus, in अर्थ the कार्य is expressed by the dative, in सामर्थ्य the कारण is denoted by the instrumental and in औचिती the कार्यकारणभाव is known from the juxtaposition of the words themselves owing to the capability they possess.

(11) देशः means the place or region, परमेश्वरः means either the highest Lord (Viṣṇu or Śiva), or some great king. In 'भाति अत्र परमेश्वरः' अत्र refers to a particular place viz. the capital. So this place restricts the expressive power of अभिधा to the king, who shines in the capital.

(12) कालः means the time. चित्रभानुः signifies the sun and fire. When the sentence 'चित्रभानुर्विभाति' is uttered by day, the time restricts its अभिधा to the sun, because the sun shines by day. But when the same sentence is uttered at night, the time once more limits its expressive power to fire, because fire shines at night and the sun does not.

(13) व्यक्तिः means gender. Sometimes the gender of a word serves to determine its meaning. Thus, मित्रम् means a friend and मित्रः the sun. In the sentences 'मित्रं भाति' and 'मित्रो भाति' the gender restricts the अभिधा of the word मित्र to a friend and the sun respectively.

(14) स्वरः means accent. Accent produces the apprehension of a special sense (अर्थविशेषप्रतीतिकृत्) i. e. serves to determine the mean-

ing of a word capable of yielding more than one sense in the Veda only, not in poetry. इन्द्रशत्रुः is an अनेकार्थ word. It may either be a षष्ठीतत्पुरुष or a बहुव्रीहि compound and may then mean different things. Thus 'इन्द्रशत्रु', when accented on the last syllable, is a Tatpuruṣa compound and means 'the destroyer of Indra (इन्द्रस्य शत्रुः शातयिता)'. For, compounds are generally accented on the last syllable, according to 'समासस्य' पा. 6. 1. 223 समासस्य अन्तः उदात्तः स्यात्. But if इन्द्र, the first member of this compound, receives its proper accent, according to बहुव्रीहौ प्रकृत्या पूर्वपदम्' पा. 6, 2. 1, इन्द्रशत्रुः becomes a Bahuvrihi and means 'one whose killer is Indra.'

The word इन्द्रशत्रुः is often quoted to show how important it is to pronounce Vedic words with the correct accent and how disastrous consequences may sometimes follow even a small error in their pronunciation. Compare पाणिनीयशिक्षा 52

स्वर is defined as 'स्वर उदात्तादिः' रसगङ्गाधर.

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(15) आदिग्रहणाद्...... अभिनयादयः – In the second couplet above occurs the word स्वरादयः. Mammaṭa now tells us that आदि here includes अभिनय and others. Thus, अभिनय is the 15th circumstance that restricts the अभिधा of an अनेकार्थ word. An illustration of अभिनय is stanza 6:'एतावन्मात्रस्तनिका॰'. Here the word एतावत् is अनेकार्थ, because being of general signification it can express any sense that we can convey by a gesture. So by appropriate gestures एतावत् is here restricted to four different senses.

The stanza describes the condition of a girl, who in, say, four days grows very lean on account of separation from her lover.

(16) प्रदीप includes अपदेश also by आदि. अपदेश is defined as 'अपदेशोऽभिमतनिर्देशः' प्रदीप; i. e. pointing out. An example of अपदेश is इतः स दैत्यः प्राप्तश्रीर्नेत एवार्हति क्षयम् । विषवृक्षोऽपि संवर्ध्य स्वयं च्छेत्तुमसांप्रतम् ॥' कुमारसंभव 2.55, Here as the speaker, Brahma utters the word इतः, he points to himself by placing his hand on his chest. Thus the अनेकार्थ word इतः is made definite by the gesture.

इत्थं...व्यञ्जनमेव व्यापारः—Mammaṭa tells us in this paragraph that even though the power to express other primary senses of a word having more than one primary sense is thus stopped owing to some such circumstance as संयोग, in some cases (क्वचित्) cognition of another primary sense does arise. This cannot be said to be due to अभिधा, because it is restricted. Nor can it arise from लक्षणा,, because here मुख्यार्थबाध and the other two causes necessary for लक्षणा, are not present. Therefore,

Suggestion itself (व्यञ्जनमेव) must be the function that conveys this other primary sense. It must be noted that Suggestion in such cases is usually helped by श्लेष or paronomosia,

Stanza 7–This stanza is an example of शाब्दी अभिधामूल व्यञ्जना sometimes otherwise called शब्दशक्तिमूलध्वनि. It describes how a certain king was continuously practising charity. It contains अनेकार्थ or doublemean-ing words. But on account of context (प्रकरणम्) their अभिधा is restricted to that sense which is applicable to the king. For, the stanza is addressed to the king. After the various words have conveyed the senses to which thay are restricted by context, they also suggest by means of अभिधामूल व्यञ्जना other primary senses, which are applicable to an elephant. The ultimate suggestion from the stanza is that the king is comparable to an elephant (व्यङ्ग्या उपमा).

The principal sentence is यस्य करः(हस्तःhand) सततं दानाम्बुसेकसुभगः (दानस्य धनवितरणस्य तत्संबन्धि इत्यर्थः यद् अम्बु जलं तस्य सेकेन सेचनेन सुभगः शोभनः) अभूत्. With the elephant, the sentence means यस्य करः (शुण्डादण्डः) the trunk सततं दानाम्बुसेकसुभगः (दानस्य मदस्य यद् अम्बु रसः इत्यर्थः तस्य सेकेन सुभगः) अभूत्. The six double-meaning adjectives are thus explained. The first explanation refers to the king and the second to the elephant. भद्रात्मनः (1) भद्रः आत्मा यस्य of noble soul. (2) भद्रः विशिष्ट जातीयः आत्मा यस्य belonging to a special species called Bhadra. दुरधिरोहतनोः (1) दुरधिरोहा परैः अनभिभवनीया तनुः यस्य of unassailable body owing to its great lustre. (2) Whose body is difficult to mount upon owing to his height. विशालवंशोन्नतेः (1) विशाला वंशस्य कुलस्य उन्नतिः यस्य the eminence of whose family is great. (2) विशालवंशत् दीर्घवेणुवत् उन्नतिः उच्चता यस्य whose height is like a long bamboo. Or विशाला वंशस्य पृष्ठास्थ्नः उन्नतिः यस्य the height of whose back-bone is great i. e. who is very high. कृताशिलीमुखसंग्रहस्य (1) कृतः शिलीमुखानां बाणानां संग्रहो येन who has made a collection of arrows. In ancient times arrows were the common weapons of war. So every warrior had to make a goodly store thereof. (2) कृतः शिलीमुखानां भ्रमराणां संग्रहः आकर्षणं येन. Bees are attracted towards an elephant by its fragrant rut. अनुपप्लुतगतेः (1) अनुपप्लुता अप्रतिहता गतिः प्रयाणं (march) ज्ञानं वा यस्य. (2) अनुपप्लुता अनुद्धता धीरा (steady or majestic) गतिः यस्य. परवारणस्य (1) परान् शत्रून् वारयति असौ शत्रुनिवारकः इत्यर्थः. (2) परः महान् वारणः गजः गजेन्द्रः इत्यर्थः.

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तद्युक्तो व्यञ्जकः शब्दः — Mammaṭa here defines a suggestive word. A suggestive word is that which is possessed of suggestion (तद्युक्तः तेन व्यञ्जनेन युक्तः) . As we have already seen, Mammaṭa does not give a

general definition of व्यञ्जना. He treats of two varieties of शाब्दी व्यञ्जना in Kārikās 9 cd–10 ab and 14 and defines a व्यञ्जक शब्द in 15a. He also does not define व्यङ्ग्यार्थ which should be understood as tacitly defined as 'यमर्थं व्यञ्जकः शब्दः द्योतयति स व्यङ्ग्यार्थः'.

So far Mammata has dealt with वाचक, लाक्षणिक and व्यञ्जक words, वाच्य (मुख्य), लक्ष्य and व्यङ्ग्य senses and अभिधा लक्षणा and (शाब्दी) व्यञ्जना.

यत् सोऽर्थान्तरयुक्...मतः–व्यञ्जना is divided into शाब्दी and आर्थी. But one may urge. This division is not reasonable. शब्द and अर्थ are inseparably connected together ('वागर्थाविव संपृक्तौ' रघुवंश i. 1) Therefore it is not proper to separate them and make them the basis of two divisions of व्यञ्जना. The stanza 'भद्रात्मनो,' which illustrates अभिधामूल व्यञ्जना, is an example of ध्वनिकाव्य. A काव्य consists of शब्दार्थौ. If the words in 'भद्रात्मनो०' are regarded as व्यञ्जक, what about the senses therein? Are they not व्यञ्जक also? If so, what is the point in dividing व्यञ्जना into शाब्दी and आर्थी? Then again, in 'गङ्गायां घोषः', which is an example of लक्षणामूल व्यञ्जना, the word गङ्गा is suggestive. But what about its लक्ष्यार्थ? Is it also not suggestive? If so, why again is व्यञ्जना divided into शाब्दी and आर्थी?

Such objections are answered by Mammata in this Kārikā. A word (सः=शब्दः) is said to be suggestive (तथा=व्यञ्जकः), when it is अर्थान्तरयुक्. The expression अर्थान्तरयुक् possesses two senses according as it refers to the व्यञ्जक word in अभिधामूल व्यञ्जना and in लक्षणामूल व्यञ्जना. In अभिधामूल व्यञ्जना a word becomes suggestive, when it is अर्थान्तरयुक् in the sense of वाच्यार्थयुक् (अन्यः व्यङ्ग्यार्थाद् अन्यः अर्थः अर्थान्तरं वाच्यार्थः इत्यर्थः तेन युक् युक्तः) For example, in 'भद्रात्मनो०' कर is suggestive of the trunk. But it is so suggestive, when joined with the वाच्यार्थ hand. What is meant is that कर suggests the trunk only after it has expressed the hand. Thus, here the वाच्यार्थ hand is also suggestive. Similarly, in लक्षणामूल व्यञ्जना a word is suggestive, when it is अर्थान्तरयुक् in the sense of लक्ष्यार्थयुक. For example, in 'गङ्गायां घोषः' गङ्गा is suggestive of पावनत्वादि. But this suggestion is made only after the लक्ष्यार्थ viz. तट is indicated. So the लक्ष्यार्थ तट is also suggestive. Thus, in अभिधामूल व्यञ्जना अर्थान्तर means वाच्यार्थ and in लक्षणामूल व्यञ्जना it signifies लक्ष्यार्थ. Read 'अर्थान्तरयुक् अभिधेयेन लक्ष्येण वा यथोचितेन केनचिदर्थेन युक्तो भूत्वा तथा व्यञ्जको भवति ।' साहित्यचूडामणि p. 79.

It has been shown above that when शब्द is व्यञ्जक, its अर्थ viz. its वाच्यार्थ in अभिधामूल व्यञ्जना and its लक्ष्यार्थ in लक्षणामूल व्यञ्जना is also व्यञ्जक. But the suggestiveness of अर्थ is by way of cooperation (सहकारितया). What is principally suggestive is शब्द. Hence, these two varieties

of लक्षणा are known as शाब्दी, according to the maxim 'प्राधान्येन व्यपदेशा भवन्ति'. Later on in iii. 3 p. 36 Mammaṭa will tell us that when अर्थ is principally suggestive as in आर्थी व्यञ्जना, शब्द is also suggestive in a subordinate manner, because अर्थ, only when conveyed by शब्दप्रमाण. becomes so suggestive.

अभिधामूल व्यञ्जना and लक्षणामूल व्यञ्जना are included under शाब्दी व्यञ्जना. The reason for this is that both अभिधा and लक्षणा are powers of शब्द. Therefore, the two varieties of व्यञ्जना that are based on these powers are regarded as शाब्दी.

The second Ullāsa is called शब्दार्थस्वरूपनिर्णय. So here Mammaṭa has dealt with three kinds of words viz. वाचक, लाक्षणिक and व्यञ्जक and three kinds of senses viz. वाच्य, लक्ष्य and व्यङ्ग्य, as also with the three functions viz. अभिधा, लक्षणा and (शाब्दी) व्यञ्जना that are responsible for the three-fold division of शब्द and अर्थ.

THIRD FLASH

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अर्थाः प्रोक्ताः पुरा तेषाम्—This part of the Kārikā is intended to show the logical connection (संगतिः) between the second and the third Ullāsa.

अर्थव्यञ्जकता उच्यते—Mammaṭa wants to deal with अर्थव्यञ्जकता i. e. with आर्थी व्यञ्जना or Suggestion based on sense. This topic of अर्थव्यञ्जकता has already been referred to in सर्वेषां प्रायशोऽर्थानां व्यञ्जकत्वमपीष्यते' P. 10, where Mammaṭa has told us that all senses, वाच्य, लक्ष्य and व्यङ्ग्य are generally suggestive. In this Ullāsa Mammaṭa treats of the same subject viz. अर्थव्यञ्जकता and especially of वाच्यार्थव्यञ्जकता.

It should be noted that आर्थी व्यञ्जना occurs in all those cases of suggestion where the peculiar conditions, which form the foundations of the two varieties of शाब्दी व्यञ्जना, are not present. Thus, लक्षणामूल व्यञ्जना is found in all cases of प्रयोजनवती लक्षणा and अभिधामूल व्यञ्जना requires the basis of an अनेकार्थ word. So wherever there is a suggestion, but there is neither प्रयोजनवती लक्षणा nor अनेकार्थ शब्द, there we have आर्थी व्यञ्जना. For example, the stanza 'निःशेषच्युतचन्दनं०' contains a suggestion, with no प्रयोजनवती लक्षणा nor अनेकार्थ words in it. That stanza, therefore, is an example of आर्थी व्यञ्जना inspite of the fact that Mammaṭa's Vṛtti on it says 'अत्र...अधमपदेन (=अधमशब्देन) व्यज्यते'.

वक्तृबोद्धव्यकाकूनाम्...व्यक्तिरेव सा—We have seen above that the word प्रायशः in 'सर्वेषां प्रायशोऽर्थानां व्यञ्जकत्वमपीष्यते' suggests that in the absence of

certain circumstances senses are not suggestive. Those circumstances are enumerated in these Kārikās 1 cd and 2, which contain a definition of आर्थी व्यञ्जना.

Construe: वक्तृबोद्धव्यकाकूनां...वैशिष्ट्याद् यः अर्थस्य व्यापारः प्रतिभाजुषाम् अन्यार्थधीहेतुः [भवति], सा व्यक्तिः एव [भवति]. This means that the function of sense, which owing to the speciality of the speaker etc. causes to persons of poetic genius the apprehension of another sense, is nothing but (एव) Suggestion.

वाक्यं च वाच्यं च वाक्यवाच्ये (द्वन्द्वः) वाक्यवाच्याभ्यां सहितः अन्यसंनिधिः (मध्यम पदलोपी समासः) तस्य. The वाच्यार्थ is understood by all. But for the व्यङ्ग्यार्थ of प्रतिभा is necessary. It is interesting to note that the Pradīpa regards the grammarians as incapable of understanding the रस in poetry. Read प्रदीप PP. 57–58; अर्थस्य in अर्थस्य व्यापारः means वाच्यलक्ष्यव्यङ्ग्य-रूपस्य त्रिविधस्य अर्थस्य. अर्थस्य व्यापारः = आर्थो व्यापारः व्यञ्जनारूपः आर्थी व्यञ्जना इत्यर्थः अन्यार्थधीहेतुः = अन्यः वाच्यलक्ष्यव्यङ्ग्येभ्यः अपरः व्यङ्ग्यरूपः यः अर्थः तस्य धीः प्रतीतिः ज्ञानं तस्याः हेतुः. आर्थी व्यञ्जना creates the apprehension of another sense viz. a व्यङ्ग्यार्थ, which is different from the original वाच्यार्थ, लक्ष्यार्थ and व्यङ्ग्यार्थ. Thus when a व्यङ्ग्यार्थ is व्यञ्जक, a second or even a third व्यङ्ग्यार्थ is apprehended. Vide stanza 3 on p. 11 and the Notes thereon. व्यज्यते अनया इति व्यक्तिः व्यञ्जना आर्थी व्यञ्जना इत्यर्थः व्यक्तिरेव—एव shows that the necessity of proving व्यञ्जना as an independent function is still haunting Mammaṭa. Otherwise there is no propriety for एव. यः व्यापारः सा व्यक्तिः— Note that सा stands for व्यापारः and not for व्यक्तिः.

The above Kārikās define आर्थी व्यञ्जना. But Mammaṭa does not definitely say so. Similarly when he defined लक्षाणमूल व्यञ्जना p. 24 and अभिधामूल व्यञ्जना p. 27, he did not put the names of these varieties of व्यञ्जना in his definitions.

With reference to the nine circumstances or things that have been specifically enumerated in the above Kārikās, we have to point out that while in the case of some the वैशिष्ट्य or speciality actually belongs to them in the case of others the circumstances themselves form the वैशिष्ट्य or speciality. Thus, in the case of वक्तृ and बोद्धव्य some speciality viz. असतीत्व or स्वैरिणीत्व belongs to the two girls concerned. But in the case of काकु and अन्यसंनिधि they themselves form the speciality. Thus, काकोर्वैशिष्ट्यम् and अन्यसंनिधेर्वैशिष्ट्यम् become examples of अभेद-षष्ठी or the genitive of identity, exemplified in expressions like 'राहोः शिरः' and 'ब्रह्मणः आनन्दः'.

बोद्धव्यः ...प्रकरणम् — Mammaṭa here paraphrases three of the circumstances mentioned above which he thinks require some explanation. बोद्धव्यः is really equal to बोधयितव्यः i. e. one who is to be informed i. e. the person addressed. मम्मट paraphrases it as प्रतिपाद्यः. काकुः is explained as ध्वनेर्विकारः modification or modulation of voice. प्रस्तावः means प्रकरणम् or context.

क्रमेणोदाहरणानि — It may be noted that Mammaṭa quotes examples to illustrate the suggestiveness of the expressed sense only (वाच्यार्थस्य व्यञ्जकता). Towards the end he remarks that the suggestiveness of the लक्ष्यार्थ and the व्यङ्ग्यार्थ should be similary illustrated.

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(1) Stanza 1—This stanza is quoted to illustrate the suggestiveness of the expressed sense owing to the speciality of the speaker (वक्तृवैशिष्ट्याद् वाच्यार्थस्य व्यञ्जकता).

अत्र चौर्यरतगोपनं व्यज्यते — In this stanza the व्यङ्ग्यार्थ is the concealment of the stealthy or stolen dalliance. This व्यङ्ग्यार्थ is understood by the friend owing to वक्तृवैशिष्ट्य i. e. owing to her knowledge of speciality of the speaker, which consists in her being a woman of disreputable character.

As the stanza does not contain प्रयोजनवती लक्षणा, nor any अनेकार्थ word, it is an example of आर्थी व्यञ्जना. We may also say that this is आर्थी व्यञ्जना, because the stanza is capable of शब्दपरिवृत्ति.

(2) Stanza 2—This stanza illustrates बोद्धव्यवैशिष्ट्याद् वाच्यार्थस्य व्यञ्जकता. The context is the same as that of 'निःशेषच्युतचन्दनं०' p. 6, and of 'साधयन्ति सखि०' p. 11. A lady sent a maid to fetch her lover. The maid went and dallied with him. When she came back she showed effects of dalliance. The lady then addressed this stanza to her maid, pointedly referring to the effects of the dalliance. Here the suggested sense is दूत्याः तत्कामुकोपभोगः. This suggested sense is conveyed to the reader by the वाच्यार्थ of the stanza, because the reader knows the speciality of the person addressed (viz. the maid). That is why the stanza becomes an example of बोद्धव्यवैशिष्ट्याद् वाच्यार्थस्य व्यञ्जकता.

Here also we must note that the primary sense is not बाधित and there is no possibility of लक्षणा.

त्वामपि – The force of अपि is this : I am myself suffering from all these viz. औन्निद्र्यम् दौर्बल्यम् etc. owing to separation from my lover. But now they are overpowering you also on account of your efforts to propitiate the lover on my behalf.

(3) **Stanza 3**–This stanza is an example of काकुवैशिष्ट्याद् वाच्यार्थस्य व्यञ्जकता. Here काकुवैशिष्ट्यात् means owing to the speciality viz. काकु or the change in voice.

The stanza is वेणीसंहार i. 11. It is said by Bhīmasena in answer to Sahadeva's remark that if Bhīmasena were to be exceedingly enraged, Yudhiṣṭhira might perhaps get angry with him. Bhīmasena replies by saying that occasions had arisen in the past, when anger on the part of Yudhiṣṭhira would have been most proper. But he entertained no anger then. Would he now entertain anger and that too towards Bhímasena and not towards the Kurus ?

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The काकु or modulation is present in the last line. If we read 'गुरुः खेदं खिन्ने मयि भजति नाद्यापि कुरुषु' in an ordinary voice, the line would mean 'Yudhiṣṭhira would entertain anger towards me, who am enraged, not even now towards the Kurus.' But if we read it with a change in our voice, it would give rise to two questions of appeal, thus : गुरुः खिन्ने मयि खेदं भजति (किम्), अद्यापि कुरुषु न (खेदं भजति किम्) । And the suggestion from these questions of appeal, which are the results of काकु, is that anger towards Bhimasena (मयि = भीमसेने) is improper and that it is proper towards the Kurus. Thus, owing to the presence of काकु or the change in the voice, with which Bhimasena recites the last line, the वाच्यार्थ becomes व्यञ्जक. Hence the stanza is an example of काकुवैशिष्ट्याद् वाच्यार्थस्य व्यञ्जकता.

न च वाच्यसिद्ध्यङ्ग...विश्रान्तेः— These sentences are intended to show that the stanza 'तथाभूतां दृष्ट्वा', which has been quoted as an illustration of काकोर्वैशिष्ट्याद् वाच्यार्थस्य व्यञ्जकता, is not an example of that variety of गुणीभूतव्यङ्ग्य काव्य, which is known as काक्वाक्षिप्त.

All examples of आर्थी व्यञ्जना, which are given in this Ullāsa, are instances of ध्वनि or उत्तमकाव्य, where the suggested sense is more prominent than the expressed sense.

Mammata deals with मध्यम or गुणीभूतव्यङ्ग्य काव्य in the fifth Ullāsa. There he divides गुणीभूतव्यङ्ग्य into 8 varieties. Two of the these varieties are called वाच्यसिद्ध्यङ्ग and काक्वाक्षिप्त. वाच्यसिद्ध्यङ्ग is that variety, where the suggested sense is subordinate to the establishment of the expressed sense of a word. काक्वाक्षिप्त on the other hand is that variety where the sense suggested by काकु or the modulation of voice becomes subordinate to the establishment of the expressed sense of a sentence.

Now somebody may here object that the stanza तथाभूतां दृष्ट्वा॰' is also an example of काक्वाक्षिप्त गुणीभूतव्यङ्ग्य. The sentences under discussion

are intended to refute this objection. The objector may argue that the expressed sense of 'गुरुः खिन्ने मयि खेदं भजति. अद्यापि कुरुषु न [भजति]' is incompatible with the present mood of Bhimasena. Therefore, here the suggested sense (काकुः काका व्यङ्ग्यः अर्थः इत्यर्थः) viz. मयि न योग्यः खेदः कुरुषु तु योग्यः is subordinate to the expressed sense because it makes the otherwise incompatible expressed sense understandable. Consequently, 'तथाभूतां दृष्ट्वा' is an example of काक्वाक्षिप्त गुणीभूतव्यङ्ग्य.

Mammaṭa's answer to this objection is contained in प्रश्नमात्रेणापि काकोर्विश्रान्तेः. He points out that modulation in this case could stop (विश्रान्तिः) by suggesting a mere query and need not suggest anything further. A simple query would be enough for the establishment or completion of the expressed sense (अत्र वाच्यं प्रश्नमात्रेणापि सिद्धं भवति। अतः प्रश्नमात्रं व्यज्य काकुः विश्रान्ता स्यात्। काका अतः परं कस्यापि अर्थस्य व्यञ्जनं वाच्यपर्यवसानार्थं नावश्यकम्). If from the last line we were to understand a mere query viz. 'Does our eldest brother bear anger towards me?', the expressed sense would cease to be incompatible. For, the query would mean Bhimasena wants to make sure of the possibility of Yudhiṣṭhira's growing angry with him by asking Sahadeva a question about it. This would not be incompatible with Bhimasena's mood then. It will thus be seen that the suggestion 'मयि न योग्यः खेदः कुरुषु तु योग्यः' is by no means necessary to establish i. e. to complete or make compatible the expressed sense. And as this suggested sense is not वाच्यसिद्ध्यङ्ग, the stanza cannot be regarded as an example of काक्वाक्षिप्त गुणीभूतव्यङ्ग्य, but must be considered to be an instance of ध्वनि, like all other stanzas quoted in this Ullâsa.

As has already been pointed out Mammaṭa wants to tell us in these two sentences that the stanza 'तथाभूतां दृष्ट्वा' is not an example of the काक्वाक्षिप्त variety of गुणीभूतव्यङ्ग्य. But he does not mention काक्वाक्षिप्त at all. On the contrary in stating the objection he uses the expression वाच्यसिद्ध्यङ्गम् in its general sense. वाच्यसिद्ध्यङ्गम् is the name of another variety of गुणीभूतव्यङ्ग्य. But the present discussion has nothing to do with that variety. Thus, the non-mention of काक्वाक्षिप्त, which is pertinent here, and the use of वाच्यसिद्ध्यङ्ग, with which we have nothing to do, are further indications of Mammaṭa's careless writing.

This stanza is भामह iii 28. It illustrates अचिन्त्यनिमित्ता विशेषोक्ति, अचिन्त्यत्व lies in the fact that though Siva deprived Cupid of his body, he did not rob him of his strength.

(4) Stanza 4—This stanza illustrates वाक्यवैशिष्ट्याद् वाच्यार्थस्य व्यञ्जकता. A young man was sitting in the company of his beloved and a girl

friend of hers. The friend was reflected in the glossy cheek of the beloved. The man, who was secretly in love with the friend, could not directly look at her owing to the presence of his beloved. He, therefore, steadily fixed his gaze on his beloved's cheek, where he could see the reflection of his new favourite. When the friend left the place, the man no longer looked at his beloved's cheek. The lady understood the reason why the man first looked at her cheek so intently and then removed his gaze from it altogether viz. that he was secretly in love with the friend (प्रच्छन्नकामुकत्वम्) and suggested this fact as well as her surprise at it (अहो) by addressing him the present stanza, wherein she used the significant words तदा, इदानीम् and सा. (in 'न सा दृष्टिः') Therefore, this stanza illustrates वाक्यवैशिष्ट्याद् वाच्यार्थस्य व्यञ्जकता.

गण्डस्थलनिमग्नाम्—This expression contains a suppressed metaphor, which consists in the superimposition of the character of water on the cheek. For, निमग्न is primarily applicable to water.

(5) Stanza 5—This stanza illustrates वाच्यवैशिष्ट्याद् वाच्यार्थस्य व्यञ्जकता. A young man, accompanied by his beloved, arrived at a romantic spot on the bank of the Narmadā. Then he described that spot to his beloved in this stanza in such a manner as to suggest that she should enter it for enjoyment.

उद्देशः region. This is to be construed with नर्मदायाः = नर्मदातटस्य. कुञ्जानां लतामण्डपानाम् उत्कर्षेण श्रेष्ठतया उत्कृष्टकुञ्जैः इत्यर्थः अर्थरितः उद्भुतः रमणीषु विलासिनीषु विभ्रमः चित्तास्वास्थ्यं यस्मिन्. There were such excellent bowers in this region that mental uneasiness or perturbation due to love sprouted up in the minds of women. सुरतसुहृदः friends of amorous enjoyment. The breezes are so called, because they were capable of removing the exhaustion caused by love-sport owing to their coolness and fragrance. येषामग्रे...मनोभूः—The idea in this line is that the breezes, which blew in this region, were so excessively exciting that it seemed Cupid was moving in front of them and influencing all people that came within his reach.

Here we find that the वाच्यार्थ is brought out by adjectives which pointedly refer to such features as are exciting. Thus, कदलीशोभा, विभ्रमोत्पादकोत्कृष्टकुञ्जाः and सुरतश्रमपरिहारकवाताः are features that are supposed to excite in the lady a desire for enjoyment. So उद्दीपकविशेषणैर्युक्तत्वम् is the वैशिष्ट्य of वाच्य that makes the वाच्यार्थ suggest that the lady should enter the place for enjoyment.

वाच्यवैशिष्ट्य must be distinguished from वाक्यवैशिष्ट्य. For वाच्य is expressed by the वाक्यs and whatever speciality the sentences may have would be the speciality of the expressed sense as well and *vice versa.* But it is possible to make a distinction between the two. वाक्यवैशिष्ट्य consists in the use of words of general signification such as तदा, इदानीम् and सा, which suggest their proper sense, when we take the whole situation into consideration. वाच्यवैशिष्ट्य on the other hand means the use of adjectives which express ideas useful for the purpose in hand.

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(6) Stanza 6—This stanza illustrates अन्यसंनिधिवैशिष्ट्याद् वाच्यार्थस्य व्यञ्जकता. Here अन्यसंनिधिवैशिष्ट्याद् means owing to the presence of another. A girl was in love with some one. Her lover came and stood near the place where she was having a talk with a neighbour. He wanted to know the time when he could meet her. The girl knew this and addressed this stanza to the neighbour.

The stanza suggests to the lover, who stood near, apparently unconcerned or indifferent (तटस्थ), that evening is the time of appointment (संकेतः). Now it can be easily seen that the girl's words would not have thrown out the above suggestion, had it not been for the fact that her lover was near. Therefore, the stanza is an example of अन्यसंनिधिवैशिष्ट्याद् वाच्यार्थस्य व्यञ्जकता.

(7) Stanza 7—This stanza illustrates प्रस्ताववैशिष्ट्याद् वाच्यार्थस्य व्यञ्जकता. प्रस्ताव means occasion or context. The occasion itself is the speciality. So that प्रस्तावस्य वैशिष्ट्यम् means प्रस्तावरूपं वैशिष्ट्यम्. A wanton girl had become ready to move out of her house to meet her paramour. A friend of hers, who had heard that her husband was returning in a short time, addressed this stanza to her. The stanza suggests that it was not proper for the girl to go out then to meet her paramour, when her husband was expected. This suggestion would not have been possible, had it not been for the fact that the girl had actually become ready to move out. So, the प्रस्ताव here is उपपतिं प्रति अभिसरणसिद्धता, which throws out the suggestion 'न युक्तम् [अभिसरणमस्मिन् समये]'

एवमेव just thus, idly. Or एवमेव may mean just in this अभिसारिकावेष.

(8) Stanza 8—This stanza illustrates देशवैशिष्ट्याद् वाच्यार्थस्य व्यञ्जकता.

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(9) Stanza 9—This stanza illustrates कालवैशिष्ट्याद् वाच्यार्थस्य व्यञ्जकता. A young man was asked by his father to go on a journey in spring. The spring is an exciting season and his wife would find it

unbearable during his absence. But the man dared not disobey his father. So as he was about to start, the wife addressed him this stanza.

Here the suggestion is that if the man were to depart in that exciting season, the lady would court death and that she did not know what would be the fate of her husband after her demise. This suggestion becomes possible owing to the speciality of the time viz. the fact that the time was spring. अत्र कालः वसन्तः इत्येव वैशिष्टचम् । वसन्तकालरूपं वैशिष्टयमित्यर्थः तेन वाच्यार्थस्य व्यञ्जकता ।

आदिग्रहणात् चेष्टादेः—The word आदि in प्रस्तावदेशकालादेः includes चेष्टा or gesture and others. This means वाच्यार्थ sometimes becomes व्यञ्जक owing to the speciality of gesture and other things.

(10) Stanza 10—This Stanza illustrates चेष्टायाः वैशिष्टयाद् वाच्यार्थस्य व्यञ्जकता. Here a man is describing to a friend five different gestures which his beloved went through when he approached the neighbourhood of her door. The man remained concealed (प्रच्छन्न) from the view of others, but was able to observe her movements all right. The lady's gestures suggested some special feeling or meaning (आकूतविशेषः) with reference to her concealed lover. So चेष्टावैशिष्टयाद् विशिष्टाभिः चेष्टाभिः इत्यर्थः आकूतविशेषस्य व्यञ्जनमत्र.

The meaning which the lady suggested by means of her different gestures will be clear from the following : ऊरुयुगलस्य प्रथमतः प्रोल्लासनेन प्रसारणेन तदनन्तरं परस्परसमासञ्जनेन सुरताभिलाषः व्यज्यते । तस्य पूरणार्थं त्वया आगन्तव्यमित्यपि ध्वन्यते । शिरोऽशुकस्य पुरतः आनयनेन त्वया स्वशिर आच्छाद्य गूढं समागन्तव्यमिति द्योत्यते । आगमनवेलायां इतस्ततो यत्र कुत्रापि न प्रक्षेप्तव्या दृष्टिः इति लोचनयोः अधःक्षेपेण सूच्यते । वाक्यप्रसरनिवारणेन मनागपि कोलाहलमकृत्वा आयातव्यमिति प्रदर्श्यते । दोर्लतयोः संकोचनेन निर्भरालिङ्गनस्य ईहा प्रकटीक्रियते ।

वक्त्रादीनां मिथः संयोगे द्विकादिभेदेन—Here supply व्यञ्जकत्वमुदाहार्यम् to complete the sentence. The idea is: We have seen above that two or more of these circumstances may combine and make वाच्यार्थ suggestive. It is thus possible to divide these ten circumstances into groups of twos, threes, fours etc; the speciality of which would make the expressed sense suggestive and to quote appropriate illustrations. Mammaṭa says that he does not give such illustrations, but that they should be found out by the reader himself (उदाहार्यम् = वाचकेनैव उदाहरणानि अन्वेष्टव्यानि).

अनेन क्रमेण लक्ष्यव्यञ्जकयोश्च व्यञ्जकत्वमुदाहार्यम्—This Ullāsa deals with आर्थी व्यञ्जना i. e. the व्यञ्जकता of वाच्यार्थ, लक्ष्यार्थ and व्यङ्ग्यार्थ. Mammaṭa has so far illustrated वाच्यार्थस्य व्यञ्जकता in the order of the circumstances mentioned in the Kārikās. In the same order the suggestiveness of the लक्ष्यार्थ and

the व्यङ्ग्यार्थ should be illustrated, he now tells us in this sentence. He gives us no illustrations himself. We have already pointed out that the व्यञ्जकत्व of लक्ष्यार्थ and व्यङ्ग्यार्थ is respectively illustrated by stanza 2 and 3 of the second Ullāsa. Stanza 2 illustrates बोद्धव्यवैशिष्ट्याद् लक्ष्यार्थस्य व्यञ्जकता and stanza 3 is an example of वक्तृबोद्धव्ययोः वैशिष्ट्याद् वा व्यङ्ग्यार्थस्य व्यञ्जकता.

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Kārikā 3 — This Kārikā refers to the same matter as has been dealt with in Kārikā 15bcd of the second Ullāsa. In आर्थी व्यञ्जना it is the अर्थ which is व्यञ्जक or suggestive. But अर्थ must first be conveyed by शब्द (शब्दबोध्यः) before it can become व्यञ्जक and suggest another sense. Thus, शब्द helps अर्थ to become व्यञ्जक by conveying it. Therefore, Mammata tells us here that when अर्थ is व्यञ्जक, it is so with the cooperation of शब्द.

Though both अर्थ and शब्द are in this manner व्यञ्जक, the व्यञ्जना is termed आर्थी owing to the greater importance that here belongs to अर्थ. Similarly, शाब्दी व्यञ्जना is so called because there greater importance belongs to शब्द. The Kārikā is intended to account for the division of व्यञ्जना into शाब्दी and आर्थी, though in both these divisions शब्द and अर्थ are both suggestive. The division is explained on the ground that in शाब्दी व्यञ्जना greater importance belongs to शब्द and in आर्थी to अर्थ.

According to the Pradipa this Kārikā is intended to remove the following objection: काव्य is defined as शब्दार्थौ. All the ten preceding stanzas are काव्य and what is more उत्तम काव्य or ध्वनि, because they contain a suggested sense which is more charming than the expressed sense- In an उत्तम काव्य both word and sense are व्यञ्जक (Vide p. 6 where Mammaṭa says ' न्यग्भावितवाच्यव्यङ्ग्यव्यञ्जनक्षमस्य शब्दार्थयुगलस्य'). Therefore, if in the stanzas illustrating आर्थी व्यञ्जना only the अर्थ is regarded as व्यञ्जक, how can they be examples of उत्तम काव्य ?

शब्देति ... व्यञ्जकः — This Vṛtti means that अर्थ, which is शब्दप्रमाणवेद्य, is alone suggestive and that अर्थ understood from any other प्रमाण such as प्रत्यक्ष, अनुमान or उपमान is not व्यञ्जक. The reason for this is plain. व्यञ्जना is a function which belongs to शब्द and the अर्थ conveyed by it. Therefore, it follows that it cannot belong to अर्थ which may be conveyed by any other प्रमाण.

We have noted before (p. 234) the view of the Udyota that शाब्दी व्यञ्जना is so called, because it is शब्दपरिवृत्त्यसह. This means that the distinction between शाब्दी व्यञ्जना and आर्थी व्यञ्जना is based on शब्दपरिवृत्त्यसहत्व. While शाब्दी व्यञ्जना is शब्दपरिवृत्त्यसह, आर्थी is शब्दपरिवृत्तिसह. Jagannâtha also holds the same view. Read रसगङ्गाधर p. 138.

TENTH FLASH

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Having defined and illustrated शब्दालंकारs in उल्लास IX मम्मट now proceeds to treat of figures of sense in this उल्लास.

(1) उपमा Or simile

A striking or beautiful comparison between two things is उपमा. मम्मट defines it as साधर्म्यमुपमा भेदे. साधर्म्य means similitude i. e. the state of having a common property.

It should be noted that when a भाववाचक प्रत्यय is affixed to a compound, it signifies some relation. साधर्म्य therefore, signifies the relation existing between उपमान i. e. the standard of comparison and उपमेय, the object of comparison, both being possessed of a common property. The definition of उपमा thus is उपमानोपमेययोः साधर्म्यम्.

Some interpret मम्मट's words समानेन धर्मेण संबन्धः in the sense of connection between उपमान and उपमेय on the one hand and समानधर्म on the other. This is manifestly wrong. समानेन धर्मेण in the वृत्ति is a करणे तृतीया and not सह. Also the relation between उपमानेपमयौ and समानधर्म will not be साधर्म्य but समवाय, they being related as गुणिनौ-गुण. Moreover this is obviously not meant by मम्मट.

साधर्म्य means the relation between उपमान and उपमेय brought about by a common property. This relation constitutes the उपमा. मम्मट further adds that this साधर्म्य exists between उपमान and उपमेय only and not between any other correlates like कार्य and कारण. This is because the relation between कार्य and कारण is not striking as is needed for a figure of speech and secondly this relation is कार्यकारणभाव and not साधर्म्य.

साधर्म्य (similitude) practically comes to mean सादृश्य or साम्य (similarity, resemblance) and the two words are often used as synonyms. Psychologically the two can, however, be distinguished. साधर्म्य is the cause and सादृश्य is the result. We first realize that two things have a common property and then the idea that they are, therefore, similar arises in us.

To the definition of उपमा, Mammata adds the word भेदे. This word serves the purpose of excluding the figure अनन्वय from the province of उपमा, भेदे suggests that the साधर्म्य, which constitutes उपमा, must be between two distinct entities. In अनन्वय or Self-Comparison, exemplified by 'रामरावणयोर्युद्धं रामरावणयोरिव', though साधर्म्य has formally been shown between the उपमान (रामरावणयोर्युद्धम्), and the उपमेय (रामरावणयोर्युद्धम्), the उपमान and उपमेय are not distinct. They are really one. Therefore. भेदे

excludes अनन्वय from being उपमा. There is another point of distinction between the two. In उपमा साधर्म्य is striking, while in अनन्वय what strikes us is उपमानान्तरव्यवच्छेद. This means that while उपमा ultimately conveys the idea of similarity between the उपमेय and the उपमान, अनन्वय aims at conveying that there is no second similar thing (द्वितीयसदृशव्यवच्छेदः)

उपमा must also be distinguished from another figure called उपमेयोपमा, where also साधर्म्य between उपमान and उपमेय is established. An example of उपमेयोपमा is 'कमलेव मतिर्मतिरिव कमला,' where साधर्म्य between कमला and मति is established. Mammaṭa's definition of उपमा does not contain anything specific to distinguish it from उपमेयोपमा. Therefore, the word साधर्म्य itself must be supposed to serve this purpose. This means that उपमा is distinguished from उपमेयोपमा, because while साधर्म्य is the ultimate idea in उपमा, the ultimate idea in उपमेयोपमा, is तृतीयसदृशव्यवच्छेद i. e. to convey that there is no third similar thing. Viśvanâtha puts वाक्यैक्ये (when there is unity of sentence) in his definition of उपमा in order to exclude उपमेयोपमा. For, while साधर्म्य is conveyed by उपमा in one sentence, it is conveyed in two by उपमेयोपमा.

The purpose of उपमा is to exalt the greatness or excellence of the उपमेय. In the case of a figure called प्रतीप, which consists in turning an ordinary उपमान into an उपमेय, as in 'मुखमिव चन्द्रः', the excellence of the new उपमेय viz. चन्द्रः is not exalted, but lowered Hence, though we have भेदे साधर्म्यम् in 'मुखमिव चन्द्रः', it is not an example of उपमा.

Some rhetoricians think that it is necessary to include in the definition of उपमा some such adjective for साधर्म्यम् as 'striking' 'charming' or 'lovely. Their idea is that the साधर्म्य which constitutes उपमा must be striking. Prosaic साधर्म्य such as we find in 'गौरिव गवयः' 'घट इव पटो द्रव्यम्' घट इव पटो जातिमान्' and 'अस्थिवद् दधिवच्चैव पिष्ठवत् कुष्टवत्तथा । राजन् तव यशो भाति (शरच्चन्द्रमरीचिवत्' does not constitute उपमा. We think that such a qualification is by no means necessary. Whenever a figure is defined, it is presumed that it is a figure. And a figure means strikingness ('वैचित्र्यं चालंकारः p. 40). Therefore, special reference to strikingness in the definition of a figure is unnecessary.

Most writers begin their treatment of अर्थालंकार with उपमा, because it forms the basis of many other figures and is also easily understandable and pleasing. Viśvanâtha says that among figures of sense those that are based on similarity are principal. Among these latter उपमा is the chief. Hence it is first defined.

✓ अपय्या दीक्षित in चित्रमीमांसा shows how उपमा with only slight changes assumes the form of other figures. Read चित्रमीमांसा.

Jagannātha finds fault with Mammaṭa's definition of उपमा on the ground that it is applicable to व्यतिरेक, where सादृश्य is conveyed with a view to deny it ultimately. If it be said that the word साधर्म्य, which suggests that the ultimate idea in उपमा is resemblance, distinguishes it from व्यतिरेक, where the ultimate idea is the denial of such resemblance, it is pointed out that in that case the word साधर्म्य, would also exclude अनन्वय, where the ultimate idea is द्वितीयसदृशव्यवच्छेद and that भेदे is, therefore, not necessary in the definition. It must be admitted that Jagannâtha's criticism is correct. Mammaṭa should either have dropped the word भेदे from his definition or should have included in it some additional words to distinguish it not only from व्यतिरेक, but also from रूपक and उपमेयोपमा, as Viśvanâtha has done. Read रसगङ्गाधर pp. 162–163.

The name उपमा is derived from उप + मा माति मिमीते मीयते to measure. It is thus explained उप समीपे मीयते तुल्यतया परिच्छिद्यते उपमानेन कर्त्रा उपमेयं कर्म अस्याम् in which the उपमेय is measured by the उपमान in its vicinity i. e. is defined or determined as being similar to it.

पूर्णा लुप्ता च—Mammaṭa now commences the treatment of the divisions of उपमा. उपमा is first divided into पूर्णा and लुप्ता. उपमा requires four elements or ingredients viz. उपमान, उपमेय, साधारणधर्म and उपमाप्रतिपादक. When all these four elements are mentioned (उपादाने ग्रहणे शब्दैर्निर्देशे) the Comparison is पूर्णा or complete. When one, two or three of these elements are omitted, it becomes लुप्ता or Elliptical.

उपमान means that to which something is compared i. e. the standarad of comparison. उपमेय is that which is compared i. e. object of comparison.

साधारणधर्मः, referred to hereafter as धर्मः, is the common property possessed by both उपमान and उपमेय, which brings about the connection between the two.

उपमाप्रतिपादक means a word like यथा, इव and वा, or a word like तुल्य, सम and समान, which conveys the idea of comparison. उपमाप्रतिपादकाः उपमाबोधकाः उपमावाचकाः यथादयः तुल्यादयो वा शब्दाः । This element of उपमा is hereafter referred to as वादि i. e. an उपमाप्रतिपादक word such as वा. Other writers call it वाचक.

Mammaṭa first divides उपमा into two broad classes viz. पूर्णा and लुप्ता. पूर्णा is further divided into श्रौती and आर्थी, each of which has three varieties. पूर्णा is thus of six kinds. लुप्ता is then further divided into seven

kinds, which along with the sub-divisions of five of them make a total of nineteen. Thus, Mammata's उपमा has in all twenty-five varieties.

Thse divisions will be clear from the following: —

उपमा (25 varieties)

पूर्णा (6 varieties)　　　　लुप्ता (19 varieties)

श्रौती (3 kinds)　　　　आर्थी (3 kinds)

(1) वाक्यगा(2) समासगा (3) तद्धितगा (4) वाक्यगा (5) समासगा (6) तद्धितगा
स्वप्नेऽपि 　अत्यायतैः 　गांभीर्यगरिमा 　चकितहरिण 　अवितथ 　दुरालोक
Stanza 1 Stanza 3 Stanza 5ab Stanza 2 Stanza 4 Stanza 5cd

(1) धर्मलुप्ता (5 kinds) (2) उपमानलुप्ता (2 kinds) (3) वादिलुप्ता (6 kinds) (4) धर्मवादिलुप्ता (2 kinds) (5) धर्मोपमानलुप्ता (2 kinds) (6) वाद्युपमेयलुप्ता (1 kind) (7) वादिधर्मोपमानलुप्ता ; (1 kind)

The sub-divisions of these seven varieties of लुप्ता can be thus shown: —

(1) धर्मलुप्ता— (5 kinds) (7) वाक्यगा श्रौती e. g. धन्यस्थानन्य Stanza 6 (8) वाक्यगा आर्थी e. g. आकृष्टकरवालो Stanza 7 (9) समासगा श्रौती e. g. करवाल इवाचारः Stanza 8 (10) समासगा आर्थी e. g. वागमृतोपमा Stanza 8 (11) तद्धितगा आर्थी e. g. विषकल्पं मन Stanza 8

(2) उपमानलुप्ता— (2 kinds) (12) वाक्यगा आर्थी e. g. सकलकरण Stanza 9 (13) समासगा आर्थी e. g. सकलकरण Stanza 9

(3) वादिलुप्ता— (6 kinds) (14) समासगा (द्विपदसमासगा) e. g. ततः कुमुदनाथेन Stanza 10; (त्रिपदसमासगा) e. g. असितभुजग Stagza 11 (15) कर्मक्यज्गा e. g. पौरं सुतियति Stanza 12 (16) आधारक्यज्गा e. g. समरान्तरे अन्तःपुरीयति Stanza 12 (17) क्यङ्गा e. g. सपत्नसेना नारीयते Stanza 12 (18) कर्मणमुल्गा e. g. निदाघघर्मांशुदर्शम् Stanza 13 (19) कर्तृणमुल्गा e. g. पार्थसंचार संचरति Stanza 13

(4) धर्मवादिलुप्ता— (2 kinds) (20) क्विब्गा e. g. सविता विधवति Stanza 14 (21) समासगा e. g. परिपन्थिमनोराज्य Stanza 15

(5) धर्मोपमानलुप्ता— (2 kinds) (22) समासगा (आर्थी) e. g. टुणटुणायमानो Stanza 16 (23) वाक्यगा (आर्थी) e. g. टुणटुणायमानो Stanza 16

(6) वाद्युपमेयलुप्ता— (24) क्यज्गा e. g. स सहस्रायुधीयति Stanza 17 (1 kind)

(7) वादिधर्मोपमानलुप्ता - (25) समासगा e.g. मृगनयना Stanza 18 (1 kind)

साग्रिमा ... तद्धिते तथा — This part of Kārikā 1 tells us that the first (अग्रिमा) of the two varieties mentioned above viz. पूर्णा is श्रौती and आर्थी and that these two kinds occur each in a sentence, in a compound and in a nominal affix.

When all the four words expressive of the four ingredients of an उपमा viz. उपमान, उपमेय, साधारण धर्म and उपमाप्रतिपादक occur in an independent uncompounded. form, the उपमा is वाक्यगा. When any of these four are compounded, the उपमा is समासगा. It is to be noted here that in a पूर्णोपमा a compound of उपमान and उपमाप्रतिपादक alone is possible e. g. चन्द्रइव सुन्दरं मुखम् (श्रौती) or चन्द्रतुल्यं सुन्दरं मुखम् (आर्थी). For, if we were to compound any other words, or these words with any other, the expression would not bring out the intended sense and would be awkward in addition e. g. चन्द्र इव सुन्दरमुखम्, चन्द्र इवसुन्दरं मुखम् etc. or चन्द्रेण तुल्यं सुन्दरमुखम्, चन्द्रेण तुल्यमुखं सुन्दरम् etc. When a तद्धित affix is added to a word, the resulting formation, such as चन्द्रवत्, is not a compound. For, तद्धित् is different from समास. Nor is चन्द्रवत् a sentence. For, in a sentence words occur in different cases. Hence, तद्धितगा उपमा is a variety distinct from वाक्यगा and समासगा.

In Pāṇini's system of grammar तद्धित is the name of a group of terminations that are applied to nouns to form nominal derivative nouns. The derivatives thus formed are also known by the term तद्धित. For example, वत् is a taddhita termination and चन्द्रवत् is formed by adding it to चन्द्र. Here both वत् and चन्द्रवत् are known as तद्धित.

तद्धित is often contrasted with कृत्. कृत् is the name of another group of terminations which are applied to verbs to form verbal derivatives, which are either nouns, adjectives or indeclinables. These derivatives are also known as कृत् or कृदन्त. For example, अक is a Kṛt termination and पाचक, derived from the root पच् by its addition, is also known as कृत् or कृदन्त.

The paragraphs beginning with 'यथेववादिशब्दाः' and 'तेन तुल्यं मुखम्' explain the basis of the division of उपमा into श्रौती and आर्थी. उपमा is defined as साधर्म्य or the connection between the उपमान and the उपमेय brought about by a common property possessed by both. When this

connection is directly (श्रुत्या = श्रवणेन = शब्देन) conveyed, the उपमा is श्रौती. When it is conveyed indirectly i. e. by implication (अर्थेन = आक्षेपेण) the उपमा is आर्थी.

Whether साधर्म्य is conveyed directly or indirectly depends on which उपमाप्रतिपादक word is used to convey it. From the point of view of the power to convey साधर्म्य उपमाप्रतिपादक words are divided into two classes viz, (1) यथादि and (2) तुल्यादि. The यथादि group consists of यथा, इव, वा, व ('व वा यथा तथेवैवं साम्ये' अमरः) and वत् in the sense of इव. The तुल्यादि group is made of तुल्य, सदृश, सम, समान etc. and वत् in the sense of तुल्य.

These two classes of words essentially differ from each other in the way in which they convey साधर्म्य. The words यथा, इव, वा and व possess some special inherent power by which they convey साधर्म्य, or the connection between the उपमान and the उपमेय founded on a common property, even as they are heard (श्रुत्यैव=श्रवणमात्रेण) i. e. by their very presence (सान्निध्येन) or directly (साक्षात्). Thus, in 'कमलमिव सुन्दरं मुखम्' इव by its very power i. e. directly conveys the साधर्म्य between कमल and मुख. Therefore, when the words यथा, इव, वा and व are used to express comparison, the उपमा is श्रौती or Direct.

But words like तुल्य, सदृश, सम etc., which mean resembling or similar, primarily or directly convey resemblance or similarity (तुल्यता, सादृश्य or साम्य) and indirectly साधर्म्य. Thus when we hear 'कमलेन तुल्यं मुखम्,' the idea that we first get is that the face is similar to the lotus, or the idea of similarity between the face and the lotus. Then we begin to think why the two are similar and conclude that they are similar, because they are connected with each other on account of a common property. Thus, the idea of साधर्म्य dawns on us, not directly, but indirectly through सादृश्य. That is why when words like तुल्य, सदृश्य and सम are used as उपमाप्रतिपादक, the उपमा is आर्थी or Indirect or Implied.

It will thus be seen that the distinction between साधर्म्य and सादृश्य or साम्य that we pointed out before becomes pertinent in आर्थी उपमा though, as noted there the two words are often treated as synonyms.

There is another point of distinction between these two classes of उपमाप्रतिपादक words. यथा, इव, वा and व are always used with उपमान. But तुल्य, सदृश etc. can be used to go with either उपमान or उपमेय or both.

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यथेववादिशब्दा॰—This paragraph explains how उपमाप्रतिपादक words like यथा, इव and वा express साधर्म्य. Mammaṭa is here answering a

possible objection, which may be stated thus : यथा, इव and वा show that the word after which they are used (यत्पराः) is alone an उपमान. They are thus the attributes or distinguishing characteristics (विशेषणानि) of the उपमान. It should be noted that the word विशेषणम् does not mean a grammatical adjective, but a distinguishing attribute generally. An attribute shows the connection of something with that which it distinguishes. Thus, नीलम् in 'नीलमुत्पलम्' shows the connection of blueness with the lotus. Similarly, यथा, इव and वा may bring out the connection of a certain property, with the उपमान. But, as they are the attributes of the उपमान, they have apparently no power to convey that the उपमेय also possesses the property which is possessed by the उपमान. How can they then be said to express साधर्म्य, which means the connection between the उपमान and the उपमेय based on a common property ?

Mammaṭa's answer to this objection is : It is true that यथा, इव and वा are the attributes of the उपमान, because they show that the word after which they are used is alone the उपमान. Yet they possess some glorious power as word by which they convey at the same time and even as they are heard (श्रुत्या एव) i. e. directly the connection of common property existing between the उपमान and the उपमेय (संबन्धम् उपमानोपमेययोर्मध्ये वर्तमानं साधर्म्यरूपं संबन्धम्). That is why when these words are used, the उपमा is श्रौती i. e. शब्दगम्या or वाच्या.

षष्ठीवत्—This expression embodies an illustration for the double achievement of the words यथा, इव and वा. The illustration is drawn from grammar. षष्ठीवत् stands for षष्ठीप्रत्ययवत्. In 'राज्ञो राज्यम्' the genitive termination अस् is affixed to राजन्. It shows that the king is स्वामिन् or the possessor, or that स्वामित्व or possessiveness belongs to the king. As such the षष्ठी or the genitive termination is an attribute or adjunct (विशेषणम्) of राजन्. But the genitive at the same time and directly conveys स्वस्वामिभाव or the relation of the possessor and the possessed existing between the king and the kingdom. Similarly, words like यथा, इव and वा, though attributes of उपमान, because they show that the word after which they come is alone an उपमान convey at the same time and directly the relation of साधर्म्य existing between the उपमान and the उपमेय.

यथेववादिशब्दाः—The words यथा and इव are well-known as particles of comparison. वा is generally known as an alternative conjunction in the sense of 'or'. But it signifies comparison as well. By the word आदि the particle व may be understood. Note 'वं प्रचेतसि जानियादिवार्थे तु तदव्ययम्' मेदिनी. Of रघुवंश 4.42 ;

तथैव तत्र ... वतेरुपादाने–Supply 'श्रौती उपमा' to complete the sentence This sentence tells us that the comparison becomes श्रौती when वत्, which is laid down (विहित) by Pāṇini in the sense of इव by means of the sūtra 'तत्र तस्येव' 5.1.116 is used. This refers to तद्धितगा श्रौती पूर्णा variety of उपमा. For, वत् is a तद्धित termination and the form which results from its addition to a word is also known as तद्धित.

'तत्र तस्येव' means that the termination वत् is added in the sense of इव to nouns in the locative (तत्र) and the genitive (तस्य) i. e. to nouns which otherwise would be in the locative and the genitive e. g. मथुरावत् स्रुघ्ने प्राकारः, where मथुरावत् means मथुरायामिव and चैत्रवत् मैत्रस्य गावः, where चैत्रवत् is equal to चैत्रस्य इव.

'तेन तुल्यं मुखं' ... स्थितौ — This paragraph explains how the idea of साधर्म्य is obtained from उपमाप्रतिपादक words of the तुल्यादि class. In the expressions 'तेन (कमलेन) तुल्यं मुखम्', 'तत् (कमलं) तुल्यम् अस्य (मुखस्य)' and 'इदं (मुखं) च तत् (कमलं) च तुल्यम्' the comparison—conveying word तुल्य is an adjective of the उपमेय (मुख्य), the उपमान (कमल) and both the उपमेय and the उपमान respectively. This word, therefore, stops (विश्रान्तिः) i. e. has its power exhausted, when it respectively expresses the ideas that the face is similar to the lotus, that the lotus is similar to the face and that both of them are similar to each other. तुल्य thus expresses the idea of साम्य and stops there. Then we begin to think about this साम्य or similarity (साम्यपर्यालोचना) between the face and the lotus and come to the conclusion that the two must be connected with each other by some common property, which is the cause of their similarity. Thus, साधर्म्य between the face and the lotus is comprehended by thinking about their similarity i. e. indirectly through similarity. Hence, when words like तुल्य are used, the उपमा becomes आर्थी i. e. अर्थगम्या or आक्षेपगम्या, because साधर्म्य here is आर्थ i. e. comprehended indirectly through the sense viz. the साम्य, which is actually expressed by the word तुल्य.

साम्यपर्यालोचनया तुल्यताप्रतीतिः— This expression furnishes another and a very glaring example of Mammaṭa's careless diction. साम्य and तुल्यता mean: exactly the same thing. So the expression as it stands makes no sense. We must, therefore. suppose that तुल्यता has been used for साधर्म्य. This is clearly shown by the following clause viz. इति साधर्म्यस्य आर्थत्वात्.

तद्वत् 'तेन......स्थितौ'—Supply आर्थी उपमा to complete the sentence. This sentence adds that the Comparison is आर्थी or Indirect, when वत्

enjoined by the rule 'तेन......वतिः' is there. This has reference to तद्धितगा आर्थी पूर्णा. For, this वत् is again a तद्धित termination and the resulting form is also known as तद्धित.

'तेन तुल्यं क्रिया चेद् वतिः' पा. 5. 1. 115 means that the termination वत् is added to words in the instrumental in the sense of तुल्य, provided the common property is an action e. g. ब्राह्मणवदधीते क्षत्रियः. The propriety of 'क्रिया चेत्' is that this वत् is not available when the common property is not an action, but a quality e. g. पुत्रेण तुल्यः स्थूलः पिता, not पुत्रवत् स्थूलः.

It may be noted that the special power possessed by the यथादि group is nothing but अभिधा with reference to साधर्म्य. This means the primary sense of यथादि is साधर्म्य while the primary sense of तुल्यादि is सादृश्य.

Thus, it is clear that the distinction between श्रौती and आर्थी उपमा depends on whether साधर्म्य is expressed directly or conveyed indirectly. If साधर्म्य is directly expressed, the उपमा is श्रौती. If it is indirectly conveyed the उपमा is आर्थी. From the practical point of view the distinction is : If a यथादि is उपमाप्रतिपादक, the comparison is श्रौती. If a तुल्यादि conveys the comparison, the उपमा is आर्थी.

"इवेन नित्यसमासः...समासगा"—This passage explains how समासगा is possible in श्रौती पूर्णा. We have seen before that in a पूर्णोपमा the two words that can possibly be compounded are उपमान and उपमाप्रतिपादक. A compound of उपमान and उपमाप्रतिपादक words of the तुल्यादि class e. g. कमलतुल्यम्, कमलसदृशम् etc. can be easily understood. This gives us समासगा आर्थी. But how can we have a compound of an उपमान with a यथादि उपमाप्रतिपादक word ? This question is answered by Mammaṭa in the line under discussion. He tells us that out of the words comprising the यथादि class इव forms a compound with the उपमान after which it comes. Hence, when the word इव is used, we get समासगा श्रौती.

इवेन नित्यसमासः विभक्त्यलोपः पूर्वपदप्रकृतिस्वरत्वं च—This is a vartika of Kātyāyana and means that इव forms a necessary or permanent compound with a noun, that that noun does not lose its case-termination and that the same noun which forms the first member of the compound retains its natural or original accent e. g. जीमूतस्येव (ऋग्वेद 6. 75. 1). Here जीमूतस्य is compounded with इव. But जीमूतस्य does not lose its case termination, as it would ordinarily do, if it were compounded with any other word, say, वर्णः जीमूतस्य वर्णः would be: जीमूतवर्णः. Then again, the rule is that compounds are generally accented on the last syllable.

But here the compound जीमूतस्येव is not accented on the last syllable, but on the second, which is the प्रकृतिस्वर or the original proper accent of जीमूतः.

This इव compound does not fall under any of the well-known classes. It is known as a सुप्सुप् compound.

It should be noted that when a word is compounded with another, two changes usually occur therein viz. (1) it loses its case termination and (2) it loses its proper accent. The whole compound then takes the accent which is laid down for the kind of compound that it is. When the vārtika states that these two changes do not occur in the case of इव compounds, the statement amounts to saying that इव is to be considered as a matter of convention as having formed a compound with the उपमान after which it is used. For, such a compound causes no change in its first member.

In the Veda, however, this convention about इव compounds has a purpose viz. that the two words being looked upon as a compound are not analysed separately in the Padapātha, but have an avagraha inserted between them as in the case of regular compounds. Thus, जीमूतस्येव yields the Padapāṭha जीमूतस्यऽइव.

In classical Sanskrit इव compounds are purely conventional and are regarded as compounds for the purpose of making them serve as examples for certain varieties of उपमा.

With reference to Mammaṭa's expression 'नित्यसमासः' it must be pointed out that the word नित्य does not occur in either the सिद्धान्तकौमुदी or the महाभाष्य, where this vārtika is quoted. Where Mammaṭa gets his नित्य from cannot be known. Perhaps he was influenced by what he found in the Ṛgveda, where इव forms a compound with the words preceding it in all cases of its occurrence without an exception.

In classical Sanskrit the statement नित्यसमासः in not found true. For, here cases occur where इव is not used with the उपमान, but with some other word and has consequently to be shifted from its place and joined with the उपमान in construing the stanza e. g. 'प्रांशुलभ्ये फले मोहादुद्बाहुरिव वामनः' रघुवंश 1. 3.

The grammarians. therefore, regard इव compounds as optional. Consequently, Mammaṭa's reading नित्यसमासः must be pronounced as unwarranted.

नित्यसमास is a technical term in Sanskrit grammar. It means a compound the meaning of which cannot be expressed by supplying

case–terminations to its component parts. It is in short a compound which admits of no proper dissolution.

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क्रमेण उदाहरणम् — Mammaṭa now proceeds to give illustrations for the six varieties of पूर्णा उपमा in order. Note that उदाहरणम् here is a collective singular.

Stanza 1 — This stanza is supposed to have been addressed by a poet to a king who is ever victorious in battles. Victory does not leave him as a fondly–loving wife does not abandon her lover. स्वप्नेऽपि – This naturally goes with विजयश्रीः.

This stanza is an illustration of वाक्यगा श्रौती पूर्णा. Here विजयश्री is the उपमेय, स्वाधीनपतिका is the उपमान, अमोचन or अपरित्याग, expressed by 'न मुञ्चति,' is the साधारण धर्म and यथा is उपमाप्रतिपादक. As all the four elements are mentioned, the उपमा is पूर्णा. As the उपमाप्रतिपादक belongs to the यथादि class, it is श्रौती. And as the उपमाप्रतिपादक यथा is not compounded with the उपमान, it is वाक्यगा.

Stanza 2—This stanza tells us how some one is delighted at the thought that a lotus and the face of his beloved in anger resemble in being of red colour.

This stanza is an illustration of वाक्यगा आर्थी पूर्णा. Here आनन is the उपमेय, सरसिज the उपमान, तरुणारुणातारहारकान्तित्व the साधारणधर्म and सम the उपमाप्रतिपादक word. As all the four elements are mentioned, the उपमा is पूर्णा. As सम, the उपमाप्रतिपादक, belongs to तुल्यादि class, it is आर्थी. As सम is not compounded with the उपमान सरसिज, it is वाक्यगा.

It may be noted that चकितहरिणलोललोचनायाः is also an example of समासगा वादिलुप्ता. For, here three elements of उपमा viz. उपमेय (लोचन), उपमान (चकितहरिण) and साधारणधर्म (लोल) are mentioned. Only the उपमाप्रतिपादक इव is dropped.

Stanza 3—This stanza describes a certain king, who protected the world with four expedients (उपायैः), as Kṛṣṇa did with his four arms. The adjectives in the instrumental plural go with both उपायैः and भुजैः In the following the first explanation refers to उपायैः and the second to भुजैः, अत्यायतैः (1) far–extended i. e. or far–reaching in their consequences. (2) extremely long उद्धतानां नियमकारिभिः (1) that frame rules of conduct for arrogant people from among the subjects. (2) which accomplish restraint or control of the impudent demons. दिव्यैः (1) excellent. (2) divine, because they belong to Lord Kṛṣṇa. प्रभाभिः— This is an उपलक्षणे तृतीया. (1) characterized by prowess. (2) endowed with

splendour or lustre. अनपायमयैः (1) which never fail in achieving their ends, (2) न अपायः नाशः, तत्प्रचुरैः अविनाशिभिः eternal. उपायैः—This means the four expedients or means of success against an enemy viz. सामन्, दान, भेद् and दण्ड.

शौरिः is Lord Kṛṣṇa. अदः = एतत् लक्ष्मीविलासभवनैः (1) The expedients brought the king wealth and grace or splendour. (2) the abodes of the sports of Lakṣmī sported with the arms of the Lord.

This stanza illustrates समासगा श्रौती पूर्णा. The उपमा is पूर्णा, because the four elements viz. उपमेय (उपायै), उपमान (भुजैः) साधारणधर्म (अत्यायतत्वादिः) and उपमाप्रतिपादक (इव) are mentioned. It is श्रौती, because the उपमाप्रतिपादक is इव. And it is समासगा, because भुजैरिव is a compound, according to 'इवेन नित्यसमासः विभक्त्यलोपः पूर्वपदप्रकृतिस्वरत्वं च'.

Stanza 4 —This stanza describes how a certain king is an object of longing or desire to all people, because like the desire-yielding tree of the gods he is known for fulfilling the desires of all.

This stanza is quoted as an illustration of समासगा आर्थी पूर्णा. The उपमा here is पूर्णा, because the four elements viz- उपमेय (भवान्), उपमान (सुरतरुः), साधारण धर्म (अवितथ...प्रगुणगरिमगीतश्रीत्वम्) and उपमाप्रतिपादक (सदृश) are mentioned. It is आर्थी, because the उपमाप्रतिपादक सदृश belongs to तुल्यादि group. It is समासगा, because the वाचक सदृश is compounded with the उपमान सुरतरु.

Stanza 5—This stanza describes another king whose depth is as great as that of the ocean and who is difficult to look at in battle like the sun. No one गंगाभुजंगः means the ocean. भुजंगः also means a paramour. The ocean is called a paramour of गङ्गा because the husband of गङ्गा was शंतनु.

The first line of this stanza illustrates तद्धितगा श्रौति पूर्णा उपमा. The Comparison is पूर्णा, because all the four ingredients viz. उपमेय (सः from तस्य), उपमान (गङ्गाभुजंगः) साधारण धर्म (गाम्भीर्यगरिमा) and उपमाप्रतिपादक (वत्) are mentioned. It is श्रौति, because the उपमाप्रतिपादक वत् belongs to यथादि class, having been used in the sense of इव (गङ्गाभुजंगवत् = गङ्गाभुजंगस्य इव). And it is तद्धितगा, because वत् is a तद्धित् termination affixed to गङ्गाभुजंगः in the sense of इव, according to 'तत्र तस्येव' and the formation गंगाभुजंगवत् is known as a तद्धित्.

The second line exemplifies तद्धितगा आर्थी पूर्णा उपमा. The Simile is पूर्णा, because all the four constituents viz. उपमेय (सः), उपमान (निदाघाम्बर-रत्नम्), साधारण धर्म दुरोलोकत्वम्) and उपमाप्रतिपादक (वत्) are mentioned. It is आर्थी, because the उपमाप्रतिपादक वत् belongs to तुल्यादि group having been used in the sense of तुल्य (निदाधाम्बररत्नवत् = निदाघाम्बररत्नेन तुल्यः). And it is

तद्धितगा, because वत् is a termination affixed to निदाघाम्बररत्न in the sense of तुल्य according to 'तेन तुल्यं क्रिया चेद्वतिः'. The common property दुरालोकत्वम् represents an action. Therefore, वत् is properly applied here in the sense of तुल्य.

स्वाधीनपतिका° – The problem here is this. In the first Ullāsa Mammaṭa divides काव्य into three kinds viz. उत्तम, मध्यम and अवर- अवर काव्य is defined as शब्दचित्र or शब्दगुण-शब्दालंकार-युक्त and वाच्यचित्र or अर्थचित्र or अर्थगुणालंकार युक्त. It is otherwise called अव्यङ्ग्य. Mammaṭa treats of अवर काव्य or चित्रकाव्य in the sixth Ullāsa, where he says 'अत्र च शब्दार्थालंकारभेदाद् बहवो भेदाः। ते च अलंकारनिर्णये निर्णेष्यन्ते।' काव्यप्रकाश उल्लास vi p. 261 (वामनाचार्य) This means शब्दचित्र and अर्थचित्र have many varieties, as many in fact as there are शब्दालंकारs and अर्थालंकारs respectively and that these varieties will be determined at the time of determining the figures. From this it will be seen that the illustrations which are given in the tenth Ullāsa are all examples of the अर्थचित्र variety of अवर or चित्रकाव्य, because the tenth Ullāsa deals with अर्थालंकारs.

Now अर्थचित्र काव्य means a poem in which अर्थगुण and अर्थालंकार are striking or prominent. Here we are not concerned with अर्थगुण, but with अर्थालंकार. We must, therefore, see whether in the examples quoted by Mammaṭa अर्थालंकार is prominent.

In this connection some one objects as follows : Strikingness or charm is the very essence af a figure (वैचित्र्य च अलंकारः). In stanza I 'स्वप्नेऽपि°' the strikingness or charm of the statement (उक्तेर्वैचित्र्यम्) lies in the suggested sense प्रतीयमानम् = प्रतीयमानार्थो = व्यङ्ग्यार्थः) that we obtain from it viz. just as a lady, who has her husband under her thumb and is yet devoted to him causes extraordinary wonder, even so the Glory of victory excites wonder by resorting to you. Thus, the suggested sense is here striking or prominent. If it is regarded as more prominent than the expressed sense, the stanza would be an illustration of ध्वनि or उत्तम काव्य. If it is regarded as less striking than the expressed sense, the stanza would be an illustration of गुणीभूतव्यङ्ग्य or मध्यम काव्य. In any case owing to the presence of a distinct suggested sense, which makes the statement in the stanza striking, the stanza cannot properly be regarded as an example of अर्थचित्र काव्य. It must be designated (व्यवहारः) either ध्वनि or गुणीभूतव्यङ्ग्य.

Mammaṭa's answer to this objection is as follows : It is true that strikingness constitutes a figure. But strikingness in this stanza is apprehended not on account of our thinking of the expressed sense that

is present therein but on account of our realization of the strikingness of the expressed sense. What Mammaṭa means is this : The stanza appears striking on account of its वाच्यार्थ i. e. on account of the उपमा which is expressed by it. That is why it must properly be regarded as an example of अङ्गचित्र. The presence of some such suggested sense as the objector points out is not denied. But it is contended that this suggested sense is by no means distinct. And it has already been pointed out that अव्यङ्ग्य does not mean void of all suggested sense, but only void of a distinct suggested sense ('अव्यङ्ग्यमिति स्फुटप्रतीयमानाङ्गरहितम्' p.7). Therefore, the stanza is not designated ध्वनि or गुणीभूतव्यङ्ग्य, but is appropriately quoted as an example of अङ्गचित्र. In other words, strikingness is developed by वाच्यार्थ and hence it is properly a चित्रकाव्य. And it is easy to see that मम्मट is quite right here.

रसादिस्तु०—This passage is intended to answer the following two tacit objections : (1) The stanza 'स्वप्नेऽपि०' breathes the spirit of devotion towards the king. It thus contains भाव ('रसादिः' इत्यत्र रसशब्देन आदिशब्देन वा भावः गृह्यते) which forms the suggested sense. So the stanza cannot be regarded as चित्रकाव्य, which is अव्यङ्ग्य. (2) The stanza contains another figure (अलंकारान्तरम्) viz. the शब्दालंकार अनुप्रास in 'प्रभावप्रभवम्'. So the proper figure in the stanza is शब्दालंकारानुप्रास-अर्थालंकारोपमयोः संसृष्टिः. (For संसृष्टि vide below Kārikā 53 cd). It cannot, therefore, be regarded as an example of उपमा.

Mammaṭa's answer is that some such suggestad sense and some other figure are invariably present (अव्यभिचारि अव्यभिचारेण नियमेन लब्धसत्ताकम्) everywhere. When, therefore, he quotes illustrations for various figures, he does not take into account that suggested sense and that other figure. If he were to quote illustrations, which contain no suggested sense whatsoever, or no other figure of any kind, they would be insipid (विरस) and would not interest the reader at all. In fact they would not be figures properly so called. For, a figure means strikingness. Therefore, it should not be urged against him that there is contradiction between what he said before and what he says now.

Mammaṭa does not state definitely why he neglects रसादि व्यङ्ग्यार्थ and अलंकारान्तर in giving illustrations. But we know that the reason is that this रसादि व्यङ्ग्यार्थ, and this अलंकारान्तर are not intended by the poet and are, therefore, not striking.

विरसतामावहन्ति—The reason why stanzas, which do not contain any रसादि व्यङ्ग्यार्थ, are insipid is this. An अलंकार is that which heightens an existing रस through word and sense.

Therefore if रस is absent, there is nothing in the stanza which the so-called figure therein can heighten. The use of the various ingredients of a figure in such a stanza would be like putting an ornament on a dead body.

Moreover a mere statement of the ingredients of a figure does not constitute a figure. It must contain वैचित्र्य or चारुता i. e. strikingness.

In पूर्वापरविरुद्धाभिधानम् पूर्वाभिधान refers to the definition of अवरकाव्य as 'शब्दचित्रं वाच्यचित्रम्' and its designation अव्यङ्ग्यम्. अपराभिधान refers to illustrations such as 'स्वप्नेऽपि॰' which are supposed to be सव्यङ्ग्य or possessed of a distinct suggested sense.

This finishes the treatment of पूर्णा उपमा.

तद्वत् धर्मस्य...पुनः—From here Mammaṭa starts the treatment of लुप्ता उपमा. This Kārikā gives us the varieties of धर्मलुप्ता. तद्वत् = पूर्णावत् = षड्विधा. Mammata first says that धर्मलुप्ता is like पूर्णा *i. e.* of six kinds and then adds that in तद्धित, such as कल्प, धर्मलुप्ता is आर्थी only. Thus, धर्मलुप्ता is of five kinds viz. वाक्यगा श्रौती, वाक्यगा आर्थी, समासगा श्रौती, समासगा आर्थी and तद्धितगा आर्थी.

तद्धितगा श्रौती धर्मलुप्ता is not possible because taddhita termination वत्, whether used in the sense of इव or तुल्य, necessarily requires the mention of the common property. Therefore, तद्धितगा धर्मलुप्ता, whether श्रौती or आर्थी, would at first appear impossible. But there are some taddhita terminations such as कल्प, देश्य, देशीय and बहु, which possess the sense of तुल्य, but which do not require the mention of the common property. When such terminations are used तद्धितगा आर्थी धर्मलुप्ता becomes available. But इवार्थ taddhita terminations, not requiring the mention of the common property, do not exist in grammar. Hence तद्धितगा श्रौती धर्मलुप्ता is not possible.

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कल्पबादौ—This refers to two sūtras of Pāṇini, which lay down the addition of the taddhita terminations कल्प, देश्य, देशीय and बहु in the sense of ईषदसमाप्ति or a little less than, almost equal to. These terminations primarily convey the idea of सादृश्य and not of साधर्म्य. That is why they are said to be तुल्यार्थ. Out of these कल्प, देश्य and देशीय are affixed while बहु is prefixed.

Stanza 6—This stanza is an exhortation to his mind by the speakar to act up to the nectar-like words of some blessed person. It

illustrates वाक्यगा श्रौती धर्मलुप्ता. Here वचः is उपमेय, अमृतम् is उपमान and यथा is उपमाप्रतिपादक. The common property between वचः and अमृतम् viz. माधुर्यम् or परिणामहितावहत्वम् (being beneficial in the end) is not mentioned. Hence, the Comparison is धर्मलुप्ता. The presence of यथा makes it श्रौती. As यथा is not compounded with अमृतम् the उपमा is वाक्यगा.

It may here be noted that सत्यम् is an adverb meaning truly. करणीयम् cannot be regarded as the common property, because it is not applicable to अमृतम्.

Stanza 7—This stanza illustrates वाक्यगा आर्थी धर्मलुप्ता. Here प्रभुः is उपमेय, कृतान्तः (यमः) is उपमान and समः is उपमाप्रतिपादक. The common property between the king and Death viz. क्रूरत्वम् is not mentioned. Hence, the उपमा is धर्मलुप्ता. It is आर्थी because सम belongs to तुल्यादि class and it is वाक्यगा, because सम is not compounded with the उपमान कृतान्त.

It may be noted that आकृष्टकरवालत्वम् cannot here be regarded as the common property, because it is not applicable to Yama, who is supposed to carry a rod (Note his name 'दण्डधरः') and not a sword. Similarly, संपरायपरिभ्रमण cannot be regarded as the common property. For, though Death may be supposed to be stalking on the battle-field, this is not a special characteristic of Yama. Nor can this have been intended as the साधारण धर्म by the poet.

Stanza 8—This stanza contains a warning against a certain man. Construe तस्य आचारः करवाल इव... [इतिः] यदि वेत्सि, तत् (=तर्हि) जीवसि (=जीविष्यसि).

This stanza illustrates the remaining three varieties of धर्मलुप्ता viz. समासगा श्रौती, समासगा आर्थी and तद्धितगा आर्थी. 'आचारः करवालइव' is समासगा श्रौती धर्मलुप्ता, the common property that is dropped being तैक्ष्ण्य or घातुकत्वम्. 'वाग् अमृतोपमा' is समासगा आर्थी धर्मलुप्ता. Here the common property माधुर्यम् is omitted. Note that the उपमाप्रतिपादक word उपम is तुल्यार्थ and primarily conveys सादृश्य, not साधर्म्य. Vide काव्यादर्श i. 59. quoted above on p. 252. Hence, the उपमा is आर्थी, 'विषकल्पं मनः' is तद्धितगा आर्थी धर्मलुप्ता. Here the common property that is not mentioned is नाशकत्वम्. विषकल्पम् is a तद्धित formation and कल्प has the sense of तुल्य. Hence the उपमा is तद्धितगा आर्थी.

उपमानानुपादाने॰— This Kārikā tells us that when उपमान is not mentioned, लुप्तोपमा occurs in a sentence and in a compound. i. e. is वाक्यगा and समासगा.

It may here be noted that taddhita terminations like वत्, whether possessing the sense of इव or तुल्य, are always affixed to words denoting उपमान. Therefore, when उपमान is dropped, such terminations cannot be applied. Hence, तद्धितगा is not possible in उपमानलुप्ता. Then again,

उपमाप्रतिपादक words like इव are also affixed to उपमानs. Consequently, they cannot occur in उपमानलुप्ता. Hence, उपमानलुप्ता cannot be श्रौती. So the two varieties of उपमानलुप्ता that are mentioned in the Kārikā are आर्थी.

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This stanza contains praise of काव्य as a supreme source of joy.

Here सरसकाव्य is the उपमेय, because it is the matter under description. सकलकरण ... वितरणम् represents the common property. सदृश is the उपमाप्रतिपादक word and it is not compounded with सरसकाव्य. उपमान is not mentioned. Therefore, this stanza is an example of वाक्यगा आर्थी उपमानलुप्ता.

If in the above stanza we read कव्वसमं (काव्यसमम्) instead कव्वस्स (व्वस्स) and णूणं (नूनम्) instead of सरिसं (सदृशम्), the same stanza would be an illustration of समासगा आर्थी उपमानलुप्ता. For, सम is now compounded with काव्य.

It seems that according to Viśvanāthā उपमानलुप्ता can also be श्रौती वाक्यगा and श्रौती समासगा. But this view of Viśvanātha is entirely wrong. उपमाप्रतिपादक words like यथा and इव cannot be used after उपमेयs. As far as the commonly accepted usage in the language goes they come after उपमानs only. That is why श्रौती is impossible in उपमानलुप्ता.

According to अलंकाररत्नाकर, the उपमानलुप्ता variety contains असम अलंकार, उद्योत, प्रभा and रसगङ्गाधर stoutly oppose this because according to them in उपमानलुप्ता variety the non-existence of उपमान is realized by one person only while in असम the उपमान is absolutely non-existing. As a matter of fact we believe that लुप्तोपमा where उपमान is absent is not possible at all. If there is no उपमान there can be no उपमा. उपमा consists in साधर्म्य which requires the existence of उपमान. The distinction of जगन्नाथ between आत्यन्तिक and 'तात्कालिक सदृशनिषेध' though ingenious is unconvincing.

Secondly लुप्तोपमा occurs when one of the constituents is dropped but we are well aware of it. If we are not aware, उपमा is not possible.

The logical corollary of this view of ours is that धर्मोपमानलुप्ता and वादिधर्मोपमान लुप्ता are also impossible in our opinion.

वादेर्लोपे...णमुलि–This portion of Kārikā 3 tells us that वादिलुप्ता, otherwise called वाचकलुप्ता, i. e. the Elliptical Comparison in which उपमाप्रतिपादक word is dropped, occurs in (1) a compound, (2) कर्मक्यच्, (3) आधारक्यच्, (4) क्यङ्, (5) कर्मणमुल् and कर्तृणमुल्. वादिलुप्ता is thus of six kinds.

It may be noted that वादिलुप्ता is not possible in a sentence. For when उपमाप्रदिपादक is dropped, the remaining words, when uncompounded, do not develop उपमा e. g. मुखंचन्द्रः आल्हादकम्. Similarly, तद्धितगा वादिलुप्ता is also impossible. For, the taddhita terminations themselves are उपमाप्रदिपादक and when they are dropped, how can तद्धितगा be possible? So also the distinction of श्रौती and आर्थी is not possible in वादिलुप्ता. For, this distinction depends on what kind of उपमाप्रदिपादक is used. And when no उपमाप्रदिपादक is used, this distinction cannot arise. Read 'द्योतकमादायैव श्रौतार्थविभागः। तस्य च लोपे क्व श्रौतीत्वसंभवः॥ सुधासागरं; इह च यथादितुल्यादिविरहात् श्रौत्यादिविशेषचिन्ता नास्ति।' साहित्यदर्पण.

It will be noticed that Mammaṭa uses same technical terms from Panini's grammar in stating the varieties of वादिलुप्ता. Those terms must now be first explained.

The nominal affixes क्यच् and क्यङ् denote the termination य. They are generally applied to nouns expressive of उपमान in the sense of behaviour to form nominal verbs. When the denominative is in परस्मैपद, it is क्यप्, when in आत्मनेपद, it is क्यङ्.

When क्यच् is applied to a noun expressive of उपमान in the objective case i. e. if it is a grammatical object, then it is a case of कर्म-क्यच्. e. g. पुत्रीयति छात्रम्; Here क्यच् is applied to पुत्र-उपमान in the accusative case (पुत्रमिव आचरति). If the same termination is applied to nouns, used as upamānas in the locative case which is expressive of an abode, then it is आधारक्यच् e. g. प्रासादर्यति कुट्यां भिक्षुः or अन्तःपुरीयति रणेषु राजा.

As a practical test whether it is कर्म or आधार can be known from the case of the उपमेय.

The termination क्यङ् is applied to nouns in the nominative case in the sense of behaving like e. g. कृष्णायते कृष्ण इव आचरति; रमयते etc.

णमुल् i. e. the termination अम्-is applied to a verb to form gerunds when repetition of action is suggested. e. g. स्मारं स्मारं नमति शिवम्.

If the termination is applied to a root when it is compounded with a noun used as an उपमान in the accusative case, it is कर्मणमुल् e. g. निदाघघर्मांशुदर्शम् is a कर्मणमुल् for it is equal to निदाघघर्मांशुमिव दृष्ट्वा.

If compounded with an उपमान in the nominative, it is कर्तृणमुल् पार्थसंचारं is कर्तृणमुल् because णमुल् i. e. the form संचारं if applied to पार्थ which is an agent (पार्थ इव संचाल्).

वाशब्द...लोपे — Mammaṭa here explains वादेर्लोपे of the Kārikā. वा is उपमाद्योतक or expressive of comparison. Therefore, वादेर्लोपे means when the उपमाप्रतिपादक word is dropped. उपपद means the preceding word.

With reference to समासगा वादिलुप्ता we have to note that it is really of two kinds viz. (1) when two words i. e. those that express उपमान and साधारणधर्म are compounded (द्विपदसमासगा) and (2) when all the three words expressive of उपमान, साधारणधर्म and उपमेय are compounded (त्रिपदसमागमा)

Stanza 10–This stanza exemplifies द्विपदसमासगा वादिलुप्ता. Here चन्द्र is उपमेय, कामिनीगण्ड is उपमान and पाण्डु represents the common property. The उपमाप्रतिपादक word इव or वत् is dropped on account of the उपमान and the साधारणधर्म being compounded. कामिनीगण्डपाण्डुना=कामिनीगण्ड इव कामिनीगण्डवद् वा पाण्डुः तेन. This compound is formed, according to 'उपमानानि सामान्यवचनैः' पा 2. 1. 55 (उपमानबोधकानि सुबन्तानि सामान्यवचनैः साधारणधर्मवाचकैः सुबन्तैः सह समस्यन्ते । कर्मधारयश्च समासो भवति । घन इव श्यामः घनश्यामः ।)

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Stanza 11–This stanza describes a warrior who becomes terrible when confronted with enemies.

This stanza is an example of त्रिपदसमासगा वादिलुप्ता, which is contained in असितभुजगभीषणासिपत्रः. Here असितभुजग is उपमान, भीषण is साधारण धर्म and असिपत्र is उपमेय. The उपमाप्रतिपादक इव is dropped. As all the three remaining constituents of उपमा are compounded, this expression becomes an example of त्रिपदसमासगा वादिलुप्ता.

This stanza describes the love of a king for his subjects, his bravery and its effect on his enemies. The terminations चुःचु and चण are applied to words in the instrumental in the same sense of 'renowned or famous for'.

Stanza 12–This stanza illustrates कर्मक्यज्गा, आधारक्यज्गा and क्यङ्गा वादिलुप्ता. 'पौरं जनं सुतीयति (सुतमिव = आचरति') is कर्मक्यज्गा वादिलुप्ता. Here पौर जन is उपमेय, सुत is उपमान and क्यच् i. e. य, which expresses आचार, denotes the common property. The special आचार that is here intended is स्नेहपालनादिः क्यच् is applied to सुत, which is a कर्म and no उपमाप्रतिपादक is used. Hence, the sentence is an example of क्यज्गा वादिलुप्ता.

अन्तःपुरीयति is an example of आधारक्यज्गा वादिलुप्ता. Here समरान्तर is उपमेय, अन्तःपुर is उपमान and क्यच् i. e. य, which expresses आचार, represents साधारण धर्म, which in this case is स्वच्छन्दं विश्रब्धं च चलनम्. क्यच् is affixed to अन्तःपुर, which is an अधिकरण and no उपमाप्रतिपादक is used. Therefore, this sentence is an illustration of आधारक्यज्गा वादिलुप्ता.

सपत्नसेना नारीयते' illustrates क्यङ्गा वादिलुप्ता. Here सपत्नसेना is उपमेय, नारी is उपमान and क्यङ्. i. e. य, which expresses आचार, stands for साधारण धर्म, which in this case is सविनयवृत्तिः. नारीयते is formed by the addition of

क्यङ् to नारी and no उपमाप्रतिपादक is used. Therefore, the sentence is an illustration of आधारक्यङ्गा वादिलुप्ता.

Stānza 13 – This stanza describes perhaps the same king.

The stanza illustrates कर्मणमुल्गा and कर्तृणमुल्गा वादिलुप्ता. 'तं निदाघधर्मांशुदर्शं (= निदाघधर्मांशुमिव दृष्ट्वा) पश्यन्ति' is an example of कर्मणमुल्गा. For, णमुल् i. e. the form दर्शम् is applied to निदाघधर्मांशु, which is in the objective case. Here तम् is उपमेय, निदाघधर्मांशुम् is उपमान and दर्शन expressed by the णमुल् form दर्शम् is साधारण धर्म. उपमाप्रतिपादक is not mentioned. Hence, the sentence illustrates वादिलुप्ता.

'सः पार्थसंचारं (पार्थ इव संचर्य) संचरति' is an example of कर्तृणमुल्गा वादिलुप्ता. For, णमुल् i. e. the form संचारम् is applied to पार्थ, which is an agent. Here सः is उपमेय, पार्थः is उपमान and संचार, expressed by the णमुल् form संचारम् is साधारणधर्म. उपमाप्रतिपादक is not mentioned. Hence the sentence expresses वादिलुप्ता.

Thus, the six varieties of वादिलुप्ता are illustrated.

With reference to the five varieties of वादिलुप्ता that arise from क्यच्, क्यङ् and णमुल् we have to point out that Viśvanāth regards these as examples of धर्मलुप्ता and not of वादिलुप्ता. For, according to him the affixes क्यच्, क्यङ् and णमुल् are enjoined in the sense of इवादि and therefore, convey similitude and are thus उपमाप्रतिपादक. What is dropped in these cases is साधारणधर्म. Hence, क्यच्, क्यङ् and णमुल् give rise to धर्मलुप्ता उपमा.

According to Jagannātha कर्मक्यङ्, आधारक्यङ् and क्यङ् are instances not only of वादिलोप, but of धर्मलोप as well i. e. of वादिधर्मलोप. He argues: क्यङ् and क्यङ् express आचार or behaviour. But mere behaviour is not enough to constitute Comparison. Some special kind of behaviour, which is common to उपमान and उपमेय and which is apprehended from some other function, but not from क्यङ् and क्यङ् is necessary for उपमा. Hence, कर्मक्यङ्, आधारक्यङ् and क्यङ् represent धर्मवादिलोप.

Jagannātha seems to agree with Mammaṭa in holding that in णमुल् there is वादिलोप only. For, there the common property, such as दर्शन and संचार, is actually mentioned in the णमुल् forms themselves.

So far Mammata has dealt with एकलुप्ता, which is of 13 kinds. He now starts on the treatment of द्विलुप्ता, which has 5 varieties.

एतद्द्विलोपे क्विप्समासगा—This tells us that when these two viz. साधारणधर्म and वादि are dropped, लुप्तोपमा occurs in a क्विप् affix and in a compound. So धर्मवादिलुप्ता is of two kinds viz. क्विपगा and समासगा.

एतयोः धर्मवाद्योः—Note that एतत् standing for धर्म and वादि once more shows Mammaṭa's careless writing. Ordinarily एतद्द्वि would point to उपमान and वादि which immediately precede this expression in the kārikās.

क्विप्—The termination क्विप् is optionally affixed to all nouns expressive of उपमान and denoting an agent, in the sense of आचार in order to form denominative verbs therefrom, according to the Vārtika 'सर्वप्रातिपदिकेभ्यः क्विप् वा वक्तव्यः' (उपमानवाचकेभ्यः कर्तृवाचिभ्यः सर्वेभ्यः प्रातिपदिकेभ्यः आचारे अर्थे क्विप्-प्रत्ययो विकल्पेन वक्तव्यः। यथा कृष्ण इव आचरति कृष्णति। अ इव आचरति अति।). क्विप् denominatives take the Parasmaipada.

The peculiarity of the affix क्विप् in contradistinction from क्यच्, क्यङ् and णमुल्, is that it completely disappears from the resulting denominative. We have seen before that according to Mammaṭa क्यच्, क्यङ् and णमुल् stand for साधारण धर्म. क्विप्, belonging to the same class, is also expressive of common property. A क्विप्, formation wherein क्विप्, leaves no trace of itself, becomes, therefore, an example of धर्मलुप्ता. In all these formations उपमाप्रतिपादक word is not present. Hence क्विप् represents धर्मवादिलुप्ता.

When धर्म and वाचक are dropped, लुप्तोपमा is not possible in वाक्य or in तद्धित. The distinction of श्रौती and आर्थी is also impossible here.

Stanza 14—This stanza describes how the condition of one's mind seems to work a change in the external world around. If the mind is happy, even the sun is cool and even nights are bright The reverse happens when the mind is in grief.

सविता विधवति (= विधुरिव आचरति) in an example of क्विब्गा धर्मवादिलुप्ता. Here only two constituents of उपमा viz. उपमेय (सविता) and उपमान (विधुः) are mentioned. साधारण धर्म (आह्लादकत्वम्) and वादि i, e. उपमाप्रतिपादक or वाचक (इव) are not stated. Hence, the उपमा is धर्मवादिलुप्ता. As विधवति is a नामधातु or denominative formed from विधुः (the moon) by the addition of the affix क्विप् the उपमा is क्विब्गा.

'विधुः सवितरति (=सविता इव आचरति)', 'यामिन्यः (रात्रयः) दिनन्ति (= दिनानि इव आचरन्ति' and 'दिनानि यामिनयन्ति (यामिन्यः इव आचरन्ति) are also examples for क्विप्गा धर्मवादिलुप्ता. The common properties in these three cases are तापदायकत्वम्, आनन्दोल्लासजनकत्वम् and दौर्मनस्योत्पादकत्वम् respectively.

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Stanza 15—This stanza describes how a certain king is difficult to be overpowered in battle by the enemies even in their fondest desires.

The stanza exemplifies समासगा धर्मवादिलुप्ता and the illustrative expression is राजकुञ्जर. This compound is dissolved as राजा कुञ्जरः इव an elephant-like king ('मतङ्गजो गजो नागः कुञ्जरो वारणः करी' अमरः). Here उपमेय (राजा) and उपमान (कुञ्जरः) are mentioned and साधारणधर्म (दुराधर्षत्वं परसेनाविद्रावकत्वम् वा) and वादि (इव) are not stated. Therefore, उपमा in this stanza is धर्मवादिलुप्ता.

The compound राजकुञ्जरः is उपमानोत्तरपद-कर्मधारयः and is formed according to 'उपमितं व्याघ्रादिभिः सामान्याप्रयोगे' पा. 2. 1. 56, which means that an उपमेय is compounded with an उपमान such as व्याघ्र to form a Karmadhāraya, when the common property between the उपमेय and the उपमान is not mentioned. Expressions like पुरुषसिंहः, मुखचन्द्रः and चरण-कमलम् are compounds of this type.

It may be noted that neither 'परिपन्थि...दुराक्रमः' nor 'संपरायप्रवृत्तः' nor 'राजते' can here be regarded as the common property. For, the sūtra according to which the compound राजकुञ्जरः is formed definitely lays down that the common property must not be mentioned. Besides 'परिपन्थि...दुराक्रमः' and 'संपरायप्रवृत्तः' are not applicable to the उपमान कुञ्जर.

: Another point to be noted here is this : राजकुञ्जरः is capable of two dissolutions viz. (1) राजा कुञ्जरः इव and (2) राजा एव कुञ्जरः. In both cases the compound is formed according to the same sūtra. But 'राजा कुञ्जरः इव' is known as उपमानोत्तरपद-कर्मधारयः and 'राजा एव कुञ्जरः' अवधारणा-पूर्वपद-कर्मधारयः. Then again, in 'राजा कुञ्जर इव' the figure is उपमा and prominence, therefore, belongs to the उपमेय viz. राजा, while in 'राजा एव कुञ्जरः' the figure is रूपक or metaphor (Vide p. 51 below) and prominence, therefore belongs to the उपमान viz. कुञ्जरः.

The question now is : In the present stanza is राजकुञ्जरः to be dissolved as राजा कुञ्जर इव or राजा एव कुञ्जरः ? In such cases the rule is that the dissolution is determined by the other word in the sentence. If the other word is such as primarily goes with the उपमेय, the compound should be so dissolved as to bring out an उपमा, wherein prominence belongs to the उपमेय. If on the other hand the other word is primarily applicable to the उपमान, the compound should be dissolved in such a manner as to manifest a रूपक, wherein the उपमान is prominent.

In the present stanza the expressions 'परिपन्थि...दुराक्रमः' and 'संपरायप्रवृत्तः' are primarily applicable to राजा. Therefore, the compound राजकुञ्जरः must be dissolved as 'राजा कुञ्जर इव' so that prominence is given to राजा, the उपमेय, and the figure is उपमा. It is true that राजते

can primarily go with both राजा and कुञ्जरः. But we cannot regard it as the determining word, because of the presence of the two expressions, which definitely go with the उपमेय राजा.

The above rule can be easily remembered by the familiar example of मुखचन्द्रः. In 'मुखचन्द्रः हसति' मुखचन्द्रः must be dissolved as मुखं चन्द्र इव, because हसति or हासः primarily goes with the उपमेय मुखम्. 'मुखचन्द्रः हसति' is thus an example of उपमा. In 'मुखचन्द्रः उदेति' मुखचन्द्रः must be dissolved as मुखमेव चन्द्रः, because उदेति or उदयन is primarily applicable to the उपमान चन्द्रः. The figure here, therefore, is रूपक.

धर्मोपमानयोः....दृश्यते—This Karika tells us that when the commn property and the उपमान are dropped, लुप्तपमा is seen in a compound (वृत्तौ = समासे) and in a sentence. Thus धर्मोपमानलुप्ता is tow-fold viz. (1) वृत्तिगा or समासगा and (2) वाक्यगा.

वृत्ति is a general term meaning a complex formation but here वृत्ति is used in the limited sense of one of the five proper वृत्तिs viz. समास because when धर्म and उपमान are dropped, उपमा is possible only in समासवृत्ति. तद्धितवृत्ति cannot have scope in धर्मोपमानलुप्ता; because तद्धित affixes are applied to words expressive of उपमान and when उपमान is dropped, there is nothing after which they can be applied. Similarly, it is not possible for धर्मोपमानलुप्ता to be श्रौती, because उपमाप्रतिपादक words of the यथादि class, which make an उपमा श्रौती, cannot be used here, as they are affixed to उपमान and उपमान is here dropped.

Stanza 16—This stanza tells the bee not to hover round the केतकि leaving मालती blossom.

This stanza is an example of वृत्तिगा or समासगा धर्मोपमानलुप्ता. Here मालतीकुसुम is उपमेय and सदृश is उपमाप्रतिपादक. These two are compounded. उपमान and साधारण धर्म viz. कोमलत्व are not mentioned. Hence, this becomes an illustration of समासगा धर्मोपमानलुप्ता.

In the same stanza if we read 'मालइकुसुमेण समं (मालतीकुसुमेनसमम्)' instead of मालइकुसमसरिच्छं (मालतीकुसुमसदृक्षम्)', it will be an example of वाक्यगा धर्मोपमानलुप्ता.

Both these varieties are आर्थी, because the उपमाप्रतिपादक सम belongs to तुल्यादि class.

It should be noted that उपमा is developed here only if we believe that there does exist somewhere some flower which is superior to मालती. Our own view in this case, as stated earlier, is that as there is no

उपमान, the उपमा अलंकार is not developed here. Incidentally the stanza is a good example of अप्रस्तुत प्रशंसा.

क्यचि वाद्युपमेयासे—This tells us that when वादि and उपमेय are dropped लुप्तोपमा occurs in the affix क्यच् i. e. in a denominative formed by the addition of क्यच्. वाद्युपमेयलुप्ता has thus one variety viz. क्यजूगा.

When वादि and उपमेय are dropped, उपमान and साधारणधर्म remain. With these two, उपमा is possible only in क्यच्, as explained below. चन्द्रः (उपमानम्) आल्हादकम् (साधारणधर्मः)' cannot form a sentence. Therefore, वाक्यगा वाद्युपमेयलुप्ता is not possible. उपमान and साधारणधर्म can form a समास such as चन्द्राल्हादकम् or घनश्यामः, but these compounds cannot convey any complete sense, unless उपमेय is mentioned along with them, as in चन्द्राल्हादकं मुखम्' or घनश्यामः कृष्णः.' Hence, समासगा वाद्युपमेयलुप्ता is also not possible.

Stanza 17—This stanza describes the bravery of a king in the battle.

Kārtavirya Arjuna had thousand arms with which he used to carry a thousand weapons. That is why he is known as सहस्रायुध. Or सहस्रायुध may mean some one who is armed with a thousand weapons.

In this stanza क्यजूगा वाद्युपमेयलुप्ता is found in सहस्रायुधीयति, which is equal to सहस्रायुधमिव आत्मानमाचरति. Here सहस्रायुधम् is the उपमान and आचारः, consisting of दुर्जयमानित्वम्, expressed by क्यच् i. e. य, is the common property. But the उपमेय (आत्मानम्) and the वादि (इव) are dropped. सहस्रायुधीयति is a क्यच् formation, obtained according to 'उपमानादाचारे' (Vide pp. 387–388 above). Therefore, the उपमा is क्यजूगा वाद्युपमेयलुप्ता.

In 'स सहस्रायुधीयति' सः refers to the same king as is expressed by the उपमेय 'आत्मानम्'. So one may think that the उपमेय is mentioned here. How can this sentence then be an example of वादि-उपमेय-लुप्ता? The answer is that though सः refers to the same king सः cannot be regarded as an उपमेय, because Pānini's sutra lays down क्यच् for an उपमान which is an object e. g. सहस्रायुधम्. The उपमेय also must, therefore, be an object i. e. in the accusative case according to the rule that the उपमान and the उपमेय are in the same case. Hence सः cannot represent the उपमेय.

Some try to get rid of the supposed उपमेय सः in 'स सहस्रायुधीयति' by regarding the expression as one word viz. ससहस्रायुधीयति and explaining it as 'सहस्रेण आयुधैः सह वर्तते इति ससहस्रायुधः कार्तवीर्यः तमिव आत्मानमाचरति'. All this effort is really in vain, because the कर्तृ would still be mentioned in 'अराति...विलोचनः' and 'कृपाणो...दण्डः.'

Another point to note is that वाद्युपमेयलुप्ता is not possible in क्यङ्. 'सहस्रायुधायते' would be a क्यङ् formation. क्यङ् is enjoined in the case of an उपमान, which is an agent. In 'स सहस्रायुधायते = सहस्रायुध इव आचरति' सः represents the उपमेय, because the उपमान सहस्रायुध is in the nominative case and सः also is in the same case. Even if 'ससहस्रायुधायते' be regarded as one word, the expressions 'अराति... विलोचनः' and 'कृपाणो... दण्डः' would still give us the उपमेय. If we take 'सहस्रायुधायते' alone as our expression, it would be incomplete in sense and cannot develop उपमा.

So far Mammaṭa has dealt with three varieties of द्विलुप्ता viz. धर्मवादिलुप्ता, धर्मोपमानलुप्ता and वाद्युपमेयलुप्ता. Other possible द्विलुप्ताs are उपमानोपमेयलुप्ता (e. g. इव आल्हादकम्), उपमानवादिलुप्ता (e. g. मुखमाल्हादकम्) and उपमेयधर्मलुप्ता (e. g. चन्द्र इव). But these cannot develop उपमा at all. Therefore, they are not regarded as varieties among द्विलुप्ता.

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त्रिलोपे च समासगा—With this Mammaṭa commences the treatment of त्रिलुप्ता viz. that लुप्तोपमा in which वादि, धर्म and उपमान are dropped. This वादिधर्मोपमानलुप्ता has only one variety viz. समासगा.

In त्रिलोप वादिधर्मोपमानलुप्ता alone is possible. Other possible varieties viz. उपमेयोपमानधर्मलुप्ता (e. g. इव) and उपमेयधर्मवादिलुप्ता (e. g. चन्द्रः) cannot develop Comparison. Then again, there is no question here as to whether the उपमा is श्रौती or आर्थी. For, the उपमाप्रतिपादक is dropped.

Stanza 18—This stanza describes a lovely damsel, who attracts the mind of a sage.

Here त्रिलुप्ता or वादिधर्मोपमानलुप्ता उपमा exists in मृगनयना, which is dissolved as मृगनयने इव (चञ्चले) नयने यस्याः सा. Thus, in the compound मृगनयना नयने from मृगनयने, which is the उपमान, इव which is the उपमाप्रतिपादक and चञ्चले, which represents the साधारणधर्म, are dropped. Only the उपमेय नयने (meaning the eyes of the girl) remains. Therefore, मृगनयना is an example of वादिधर्मोपमानलुप्ता,

The compound मृगनयना with its dissolution 'मृगनयने इव (चञ्चले) नयने यस्याः सा' is formed according to the vārtika 'सप्तम्युपमानपूर्वपदस्य उत्तरपदलोपश्च' on 'अनेकमन्यपदार्थे' पा. 2. 2. 24.

The vartika means : A compound word, which possesses for its first member a word in the locative (सप्तमी सप्तम्यन्तं पूर्वपदं यस्य ईदृशं पदम्), or a word expressive of उपमान (उपमानम् उपमानवाचकं पूर्वपदं यस्य ईदृशं पदम्), forms a बहुव्रीहि compound with another word and then the latter member of the first compound word, which is सप्तमीपूर्वपद or उपमानपूर्वपद, is dropped. For example, उरसिस्थानि लोमानि यस्य सः उरसिलोमा

(one having profuse hair on his chest). Here उरसिस्थ is a compound word, which is सप्तमीपूर्वपद, because it possesses the locative उरसि as its first word. It forms a बहुव्रीहि compound with another word viz. लोमन् and loses its own latter member viz. स्थ. Thus, we get the बहुव्रीहि compound उरसिलोमा. Similarly, कण्ठेस्थः कालः (कृष्णवर्णः) यस्य सः कण्ठेकालः नीलकण्ठः शिवः इत्यर्थः.

Now, the second example of the vārtika is मृगनयने इव नयने यस्याः सा मृगनयना. Here मृगनयने is a compound word, which is supposed to be उपमानपूर्वपद. In this case it is to be noted that strictly speaking मृगनयने is not उपमानपूर्वपद. For, the पूर्वपद. is मृग and मृग is not the उपमान. The उपमान is मृगनयने or नयने meaning thereby the eyes of the deer. But मृग is to be metaphorically regarded as the उपमान for the purpose of forming this compound according to the rule which says that the property of a part (अवयवस्य मृगावयवस्य नयनस्य । समूहैकवचनं नयनयोरित्यर्थः । धर्मः उपमानत्वम् ।) is attributed to the whole (समुदायस्य अवयविनः मृगस्य इत्यर्थः व्यपदिश्यते ।). This rule is stated by कैयट in his प्रदीप, महाभाष्य Vol. II p. 451 (निर्णयसागर), as follows : 'अवयवधर्मेण समुदायस्य व्यपदेशात् उष्ट्रस्य उपमानता इति उपमानपूर्वः उष्ट्रमुखशब्दः । ' Thus, मृगनयने being regarded as उपमानपूर्वपद, it forms a बहुव्रीहि compound with another word viz. नयने and loses its own latter member viz. नयने from मृगनयने. So we get the बहुव्रीहि compound मृगनयना. Here उपमान (नयने from मृगनयने) उपमाप्रतिपादक (इव) and साधारण धर्म (चञ्चले) are dropped. Consequently, मृगनयना becomes an example of वादिधर्मोपमानलुप्ता.

The compound मृगनयना is also dissolved as 'मृग इव (चञ्चले) नयने यस्याः सा' where मृग stands by लक्षणा or Indication for मृगनयने. This is according to कातन्त्रव्याकरण, as distinguished from पाणिनीय व्याकरण. In this case मृगनयना would not be an example of वादिधर्मोपमानलुप्ता, because उपमान (मृग metaphorically standing for मृगनयन) is present, but only of वादिधर्मलुप्ता. Māmmaṭa expresses this idea in 'अत्र सप्तम्युपमाने...तदा इदमुदाहरणम् ।' The suggestion here is : यदा कातन्त्रव्याकरणानुसारेण मृगशब्दे 'मृगनयने' इत्यर्थे लक्षणा स्वीक्रियते तदा 'मृगनयना' इति वादिधर्मोपमानलुप्तायाः नोदाहरणम्, किंतु वादिधर्मलुप्ताया एव ।'

In connection with मृगनयना as an example of वादिधर्मोपमानलुप्ता the position is this : In forming the compound according to 'सप्तम्युपमान-पूर्वदस्य०' one has to look upon मृग as an उपमान, standing for मृगनयन, in order to make 'मृगनयने उपमानपूर्वपद'. But when one quotes मृगनयना as an example of वादिधर्मोपमानलुप्ता, one does not regard मृग as an उपमान. This involves a sort of अर्धजरतीयन्याय and is, therefore, objectionable.

If you regard मृग as उपमान, you must consider it as such all through. Then, मृगनयना would not be an example of वादिधर्मोपमानलुप्ता.

This confirms our view stated before that no लुप्तोपमा is possible, when उपमान is dropped. We, therefore, hold that मृगनयना is an example of वादिधर्मलुप्ता only.

क्रूरस्य आचारस्य०—It was pointed out above that no other variety except वादिधर्मोपमानलुप्ता is possible in त्रिलोप. But प्रतीहारेन्दुराज, author of the लघुवृत्ति on the काव्यालंकारसंग्रह thinks that तद्धितगा उपमेयधर्मवादिलुप्ता is also possible. Mammaṭa is here controverting this view of प्रतीहारेन्दुराज.

Pratīhārendurāja's example of तद्धितगा उपमेयधर्मवादिलुप्ता is आयःशूलिकः and means one who deals with an iron rod i. e. one who is cruel in his conduct. It is pointed out that these तद्धित affixes are available only when the words अयःशूल and दण्डाजिन are used in their metaphorical senses.

Thus, in the case of the तद्धित formation आयःशूलिक the उपमेय is क्रूराचारः (cruel conduct), the उपमान is अयःशूलः, the साधारण धर्म is तैक्ष्ण्यम् (sharpness) and the उपमाप्रतिपादक is इव. Out of these उपमेय, साधारण धर्म and उपमाप्रतिपादक are dropped. Therefore, आयःशूलिकः is an example of तद्धितगा उपमेयधर्मवादिलुप्ता. This is the opinion of Pratīhārendurāja.

Mammaṭa's view in this matter is that cruel conduct (क्रूर आचारः) is here ascertained to be identical with an iron lance or rod (अयःशूलः). Thus, there is अध्यवसायः the swallowing of the उपमेय (क्रूराचारः) by the उपमान (अयःशूलम्) in the expression आयःशूलिकः. Consequently, the figure here is अतिशयोक्ति and not उपमेयधर्मवादिलुप्ता. It is अतिशयोक्ति that is founded on अध्यवसान, not उपमा. See below Kārikā 14ab p. 68.

It will be noticed that all these 25 varieties are based on grammatical considerations such as sentence, a compound and various affixes. Appaya Dīkṣita rightly remarks that such divisions do not deserve to be treated in the science of poetics. Here they serve no other purpose except that of showing the author's proficiency in the science of grammar. He further points out that Mammaṭa's divisions of Elliptical Comparison are by no means exhaustive. Read चित्रमीमांसा P. 27.

It may here be pointed out that उद्भट (800 A. D.) is the earliest writer who divides उपमा on such grammatical basis. Vide his काव्यालंकारसंग्रह p. 16 (निर्णयसागर).

मालोपमा or Garland-Comparison and रशनोपमा or Girdle-Comparison

Having finished with the divisions of उपमा Mammata proceeds to give us illustrations and definitions of मालोपमा and रशनोपमा in the Vṛtti and remarks in the end (p. 48) that these two varieties of उपमा have not been separately defined by him in the Karikas (न लक्षिताः=अनयोः मालोपमारशनोपमयोः कारिकायां पृथक्त्वेन लक्षणं न कृतम्) for two reasons viz. (1) A figure must have a distinct strikingness of its own. If such strikingness as is found in मालोपमा and रशनोपमा be regarded as sufficient to constitute a separate figure, a thousand of such strikingnesses is possible (एवंविधवैचित्र्यसहस्रसंभवात्) and it will obviously be impossible to define and illustrate them all. (2) मालोपमा and रशनोपमा do not really go beyond or exceed the divisions already given (उक्तभेदानतिक्रमात्). They can be included under one or the other of these divisions. Hence there is no necessity to regard them as distinct figures and define them as such.

This repudiation of the claims of मालोपमा and रशनोपमा as independent divisions of उपमा is apparently intended as a hit against Rudrata, who admits both these as regular varieties of उपमा. See his का॰यालंकार viii. 25 and 27.

एकस्यैव बहूपमानोपादाने मालोपमा (p. 47)—This contains Mammaṭa's definition of मालोपमा or Garland-Comparison, which consists in mentioning (उपादानम्) many standards of comparison for one and the same object of comparison. मालोपमा is of two kinds viz. (1) when the common property between the उपमेय and the many उपमानs is अभिन्न or not different i. e. is identical or the same and (2) when the common property is different.

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Stanza 19—This stanza describes a woman who is withered with dejection. It is an example of अभिन्ने साधारणे धर्मे मालोपमा. Here सा is उपमेय, राज्यश्रीः, मनस्विता and पद्मिनी are the many उपमानs, इव is उपमाप्रतिपादक in each sentence and म्लानिः, understood from मम्लौ, is the one common property possessed by the उपमेय and the many उपमानs. As there are many उपमानs for one उपमेय and as there is only one common property, the stanza is an example of अभिन्ने साधारणे धर्मे मालोपमा.

Out of the three sentences that constitute this stanza the first two are examples of वाक्यगा श्रौती पूर्णोपमा and the last one of समासगा (पद्मिनीव) श्रौती पूर्णोपमा. Thus, मालोपमा does not go beyond the divisions of उपमा already mentioned.

Stanza 20 – describes a beautiful woman. The stanza illustrates भिन्ने साधारणे धर्मे मालोपमा. Here नितम्बिनी is the उपमेय, ज्योत्स्ना, सुरा and प्रभुता are the उपमानs and नयनानन्दः, मदकारणम् and समाकृष्टसर्वलोका represent the three different common properties connected with these three उपमानs. Thus as the उपमानs are many and as the common properties connected with them are different, the stanza is an illustration of भिन्ने साधारणे धर्मे मालोपमा. But the three sentences, which form the stanza, can also be regarded as examples of समासगा श्रौती पूर्णोपमा. Thus, मालोपमा does not go beyond the province of the divisions of उपमा mentioned before.

मालोपमा is called, because here there are many उपमानs for one उपमेय, as in a garland many flowers are woven together by means of one thread.

यथोत्तरम् उपमेयस्य उपमानत्वे रशनोपमा (p. 48)—This is Mammaṭa's definition of रशनोपमा or Girdle–Comparison, The very nature of रशनोपमा requires that there should at least be three sentences wherein an उपमेय should successively become an उपमान. Like मालोपमा (पूर्ववत् = मालोपमावत्) रशनोपमा is also of two kinds viz. (1) when the common property is अभिन्न or not different i. e. one and (2) when the common property is different.

Stanza 21—This stanza describes a certain king whose speech, mind, action and fame are all exceedingly spotless or pure.

This stanza illustrates अभिन्ने साधारणे धम रशनोपमा, which is present in the second half. Here मतिः is the उपमेय in the first clause and it becomes उपमान in the second. Similarly, चेष्टा, which is the उपमेय in the second sentence, becomes the उपमान in the third. Thus, as an उपमेय successively becomes the उपमान, we get रशनोपमा. In all the three clauses the common property is the same viz. अतिविमलत्वम्. Hence, the figure in the stanza is अभिन्ने साधारणे धर्मे रशनोपमा.

All the three clauses in this stanza can be regarded as examples of समासगा श्रौती पूर्णा. Hence, रशनोपमा is not उक्तभेदातिक्रान्त.

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Stanza 22—This stanza illustrates भिन्ने साधारणे धर्मे रशनोपमा. Here मूर्तिः which is the उपमेय in the first clause, becomes the उपमान in the second. सभा, which is the उपमेय in the second, becomes the उपमान in the third. Thus, रशनोपमा is developed. In all the three clauses the common property is different viz. मधुरत्व, प्रभावचिततत्व and अजय्यत्व respectively. Hence, the figure in the stanza is भिन्ने साधारणे धर्मे रशनोपमा.

In this stanza also all the three clauses are examples of समासगा श्रौती पूर्णा. Hence, रशनोपमा does not involve उक्तभेदातिक्रम.

रशनोपमा is so called, because here the उपमाs are connected with one another on account of the उपमेय of the preceding उपमा becoming the उपमान of the succeeding, as the links in a chain, which go to make a girdle, are inter-connected. Note 'उपमेयस्य उपमानभावापत्तौ शृङ्खलान्यायेन वर्तमाना रशनोपमा' । संप्रदायप्रकाशिनी

(2) अनन्वयः or Non-Connection or Self-Comparison.

When one and the same thing is described as being both an उपमान and an उपमेय in one sentence, that gives rise to the figure अनन्वय.

उपमानान्तरसंबन्धाभावः अनन्वयः—This Vṛtti explains the significance of the name अनन्वयः. अनन्वयः means absence of connection of the उपमेय with any other उपमान. As the उपमेय itself is described as the उपमान in this figure, it is not connected with any other उपमान.

The words एकस्य, एव and एकवाक्यगे in the definition are significant. एकस्य excludes उपमा, where उपमानत्व and उपमेयत्व belong to two different objects. एव excludes the possibility of using synonyms to designate the उपमान and the उपमेय. Thus, 'अस्याः वदनमिव अस्याः वक्त्रम्' is not an example of अनन्वयं. अनन्वय requires both अर्थैकत्व and शब्दैकत्व and this is shown by the word एव. For, it is held that when two different words, though synonyms, are used, they create an impression of two different objects. एकवाक्यगे excludes रशनोपमा and उपमेयोपमा from the province of अनन्वय. For, though in रशनोपमा and उपमेयोपमा one and the same object becomes उपमेय and उपमान this does not happen in one sentence, but in two.

Stanza 23—This stanza contains description of a lady with matchless beauty.

This stanza contains two examples of अनन्वय, one in each of the two halves. In the first half one and the same entity viz. नितम्बिनी is both the उपमेय and the उपमान and in the second half तद्विलासाः are described as being both the उपमेय and the उपमान. Thus अनन्वय is developed.

The ultimate idea in अनन्वय is द्वितीयसदृशव्यवच्छेदः. For, when one says that a certain object is like itself, one means there is no other object similar to it. Thus, if in a stanza one and the same thing is described as उपमान and उपमेय, but there is no desire to suggest that there is no second similar thing, the stanza would not be an example of अनन्वय e. g. 'लोहितपीतैः कुसुमैरावृतमाभाति भूभृतः शिखरम्। दावज्वलनज्वालैः कदाचिदाकीर्णमिव समये ॥ Here the peak of the mountain as it looks at present is compared with itself as it looked at some other time.

It should be noted that unlike विश्वनाथ, मम्मट thinks that for अनन्वय अलंकार, शब्दैकत्व in addition to अर्थैकत्व is necessary. According to विश्वनाथ शब्दैकत्व is only accidental therein.

Another point to note in connection with this figure is this: The terms उपमान and उपमेय presuppose the idea of साधर्म्य or सादृश्य. सादृश्य is based on भेद. For, unless two things are different, they cannot be said to be similar. Therefore, in order to make सादृश्य possible one and the same thing is intentionally imagined to be different in अनन्वय. Thus, अनन्वय is characterized by एकस्य एव वस्तुनः आहार्यः (artificial, intentional, volitional, imaginary) भेदः.

(3) उपमेयोपमा or Reciprocal Comparison.

विपर्यासः उपमेयोपमा तयोः—This is Mammaṭa's definition of उपमेयोपमा. It means, as the Vṛtti on the next page explains, that when there is an inversion or interchange (विपर्यासः = परिवृत्तिः) of the उपमान and the उपमेय (तयोः = उपमानोपमेयोः) in of course two sentences, there is उपमेयोपमा. Thus, उपमेयोपमा requires that the उपमान and the उपमेय of the first sentence should respectively become the उपमेय and the उपमान in the second.

उपमेयोपमा is so called because here there is a comparison with an उपमेय. Mutual comparison is an external form of this अलंकार. Its purpose is to exclude a third similar thing (तृतीयसदृशव्यवच्छेद). Hence this mutual comparison must be based on one common property and not on different ones. Therefore सविता विदधति विधुरपि सवितरति । is not an instance of उपमेयोपमा. As indicated by the word तयोः in the definition, उपमेयोपमा is different from रशनोपमा because in the latter, there is no mutual comparison and hence no तृतीयसदृशव्यवच्छेद.

There is also no तृतीयसदृशव्यवच्छेद in रशनोपमा. Read 'तयोः' इत्यनेन 'भणितिरिव मतिः' इत्यादिरशनोपमाव्यावृत्तिः। तत्र उपमेयाया मतेरेव उपमानतारूपविपर्यासेऽपि भणितेरूपमानभूताया उपमेयत्वरूपतदभावात्।' प्रभा p. 379

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वाक्यद्वये—It is pointed out that the two sentences, which are necessary for उपमेयोपमा, may either be expressed or implied. This will be clear from 'तत्र वाक्यद्वयं शाब्दमार्थं वा। तेन 'रामरावणौ मिथस्तुल्यौ' इत्यादौ नाव्याप्तिः। तत्रापि 'रामो रावणतुल्यः' इति वाक्यार्थभेदप्रतीतेः।' उद्योत

Stanza 24—This stanza describes a certain king and contains three examples of उपमेयोपमा. The common properties in these three examples are respectively महत्त्व, दुरासदत्व and विशालत्व. It should be noted that the two sentences which constitute each of these three

उपमेयोपमाs possess the same common property. Thus, 'मतिः कमलेव महती कमला च मतिरिव महती' is the sense of the first उपमेयोपमा, whose import is to suggest that as far as the quality of greatness is concerned, there is nothing which can be compared with the king's मति and कमला. The two other उपमेयोपमाs are to be similarly explained.

जगन्नाथ divides this अलंकार into two varieties depending on whether the साधर्म्य is expressly stated or suggested i. e. उक्तधर्मा and व्यक्तधर्मा.

(4) उत्प्रेक्षा or Poetical Fancy

The three figures that have been dealt with so far are regarded as वाच्यसाधर्म्य or those in which साधर्म्य is expressed by some word such as इव or तुल्य (वाच्यम्=शब्दबोध्यम्). Now Mammaṭa starts on the treatment of व्यङ्ग्यसाधर्म्य figures i. e. those in which साधर्म्य is suggested. Of these उत्प्रेक्षा is taken first for treatment, because it is regarded as the most striking.

प्रकृतस्य (उपमेयस्य) समेन (उपमानेन) संभावनं (प्रायस्तादात्म्यज्ञापनम्) उत्प्रेक्षा—Poetical Fancy is the representation of an उपमेय as probably identical with a similar object i.e. with an उपमान e.g. अस्या मुखं नूनं चन्द्रः. Here the speaker represents the face (प्रकृतम्=उपमेयम्) as being probably identical with the moon (समम् = उपमानम्). Hence, the sentence is an example of उत्प्रेक्षा.

The name उत्प्रेक्षा is significant. It means the prominent (उत्) apprehension (ईक्षा) of the superior object (प्र) i.e. उपमान as being identical with the उपमेय.

All our judgments fall in four broad divisions : (1) We are sure of a certain thing. Thus, in 'मुखं चन्द्रः इव' (उपमा) we are sure that the face is like the moon. So also in 'मुखं चन्द्रः' (रूपकम्) and 'चन्द्रः' (अतिशयोक्तिः) we are equally sure that the face and the moon are identical and that the face is nothing but the moon. (2) We are in doubt as to whether a certain entity is this or that e. g. इदं मुखं चन्द्रो वा. Here both the alternatives viz. मुखम् and चन्द्रः are equally prominent. This is known as संशयः, which is defined as 'एकस्मिन् धर्मिणि विरुद्धनानार्थावमर्शः संशयः' तर्कभाषा, 'एकस्मिन् धर्मिणि विरुद्धनानाधर्मवैशिष्ट्यावगाहि ज्ञानं संशयः' तर्कसंग्रह or 'एकस्मिन् धर्मिणि विरुद्धनानाकोटिकं ज्ञानम्'. कोटिः side, alternative or extreme. संशय is at the basis of the figure ससंदेह. (3) We are in doubt, but one of the two alternatives appears more prominent than the other i. e. we lean more towards one alternative than towards the other e. g. नूनमनेन मुखेन चन्द्रेण भवितव्यम्. This is technically known as ऊहः or conjecture which is thus defined : 'उत्कटैककोटिकः संशयः ऊहः' सप्तपदार्थी. It will be seen that ऊह is the same as उत्प्रेक्षा and संभावन. Thus, the technical ऊह is at the

basis of the figure उत्प्रेक्षा. (4) We falsely apprehend one thing as being another i. e. we honestly mistake one thing for another e. g. 'रज्ज्वां सर्पः' or 'शुक्तिकायां रजतम्' or 'चन्द्रः', said when we honestly mistake the face for the moon. This is known as विपर्ययः, which is defined as 'मिथ्याज्ञानं विपर्ययः' तर्कसंग्रह. विपर्यय is at the basis of the figure भ्रान्तिमान्.

From the point of view of the apprehension of similarity between the उपमेय and the उपमान the following figures represent an ascending order : (1) ससंदेहः, which is based on संशयः e. g. इदं मुखं चन्द्रो वा. Though the doubt in ससंदेह arises from similarity between the face and the moon that similarity is not expressly stated. (2) उपमा e. g. मुखं चन्द्र इव. Here the उपमेय and the उपमान are definitely realized as similar and the similarity is actually expressed by means of the word इव. (3) उत्प्रेक्षा e. g. नूनमनेन मुखेन चन्द्रेण भवितव्यम्. Here the similarity of the face with the moon is carried to a higher pitch with the result that we begin to think that the face is probably the moon. (4) रूपक e. g. मुखं चन्द्रः. Here the similarity reaches such a stage that we look upon the two as identical. रूपक is thus based on अभेद. (5) अपह्नुतिः e. g. नेदं मुखं किं तु चन्द्रः. Here we have intensified identification (अतिशयितः अभेदः). The identification is strengthened by the denial of the उपमेय (प्रकृतनिषेधसहितः अभेदः). (6) अतिशयोक्तिः e, g. चन्द्रः. This is based on अध्यवसान. Here all idea of उपमेय is lost and it is realized as being nothing but the उपमान. (7) भ्रान्तिमान् e. g. चन्द्रः, said under an honestly mistaken idea that the face is the moon. In all the first six figures the speaker is quite conscious of the difference between the उपमान and the उपमेय, though in 4 to 6 he represents them as अभिन्न or identical. The अभेद here is आहार्य or intentional. But in भ्रान्तिमान् the अभेद loses its आहार्यत्व and becomes real. There is an honest mistake of one thing for another.

Essentials of उत्प्रेक्षा

The essentials of उत्प्रेक्षा are three : (1) There is always a certain fact, on which a fancy is built. Thus, when there is the fact of a lovely face, we fancy it to be the moon in 'नूनमिदं मुखं चन्द्रः' Hence, उत्प्रेक्षा is developed. (2) The fancy must proceed from similarity i. e. उत्प्रेक्षा must have उपमानोपमेयभाव for its basis. This is suggested by Mammaṭa's paraphrase of समेन by उपमानेन.

(3) The fancy should be आहार्य or volitional. It should not proceed from genuine mistake. Thus, though in 'नूनं तव मुखं चन्द्रः' the lover is inclined to regard his beloved's face as the moon, he is quite conscious that the two are different.

Stanza 25—This stanza contains a flattering address by a lover to his beloved. The girl's feet possessed the beauty of day–lotuses and her face was lovelier than the moon. The lover imagines that पद्मलक्ष्मी fell at the feet of this girl through joy, because the girl vanquished the moon, the natural enemy (जातिवैरी=सहजशत्रुः) of the day–lotuses, by the loveliness of her face, and that was why her feet came to possess the beauty of day-lotuses. The moon does not tolerate the blooming of day-lotuses at night. Hence, he is regarded as their natural enemy. The moon is humbled by this girl on account of her face, which is lovelier than the moon. The day-lotuses are delighted at this defeat of their enemy. Their splendour thereupon prostrated herself at the feet of the girl, who vanquished him. Thus, the feet attained the beauty of the lotuses.

In this stanza the fact is that the girl's feet naturally possessed the beauty of lotuses. पादनिष्ठा स्वाभाविकी पद्मशोभा is the प्रकृत or उपमेय. This natural lotus-beauty of the feet is represented as being identical with the Beauty of lotuses, who has fallen at those feet through delight and who is the सम or उपमान here. Thus, उत्प्रेक्षा is developed in this stanza. This उत्प्रेक्षा is further known as हेतूत्प्रेक्षा, because the reason why पद्मलक्ष्मी fell at the girl's feet viz. हर्ष is fancied here.

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Stanza 26—This stanza is मृच्छकटिक i. 34. It describes the pitchy darkness which was spreading all round and rendering eye-sight useless. Here in the first sentence (तमसः) व्यापनम् or pervasion of the world by darkness is the fact, प्रकृत or उपमेय. It is fancied to be identical with (अङ्गानां) लेपनम् or smearing of the body by darkness, which is the सम or उपमान. Similarly, in the second sentence (तमसः) अधःसंपातः is the प्रकृत or उपमेय and it is fancied to be identical with (नभःकर्तृकम् अञ्जनकर्मकं) वर्षणम्, which is the सम or उपमान. Thus, in the first half of this stanza we have two examples of उत्प्रेक्षा. This उत्प्रेक्षा is further designated स्वरूपोत्प्रेक्षा or क्रियास्वरूपोत्प्रेक्षा, because here the nature of one action व्यापनं संपातो वा) is fancied to be that of another (लेपनं वर्षणं वा). It should be noted that in these examples of उत्प्रेक्षा the प्रकृत or उपमेय (व्यापनं संपातो वा) is not mentioned.

By the way one may note that in the second half of the stanza we have समासगा श्रौती पूर्णोपमा.

There exists some difference of. opinion among rhetoricians regarding the exact: way in which उत्प्रेक्षा is understood in this famous

stanza. According to उद्योत the प्रकृत or उपमेय in the second sentence is नभःकर्तृक–अञ्जनकर्मक–अधःप्रसरण and it is fancied to be identical with नभःकर्तृक–अञ्जनकर्मक–वर्षण, which is the सम or उपमान. Now नभःकर्तृक–अञ्जन-कर्मक–अधःप्रसरण is not a fact. But we have to suppose that the poet imagines it to be such. Thus, according to the उद्योत we have here first an imagined fact, प्रकृत or उपमेय, which is poetically fancied to be सम or उपमान.

According to the अलंकारसर्वस्व उत्प्रेक्षा is developed in this stanza because darkness, which cannot in the nature of things be the agent of the action of smearing, is fancied to be such an agent and because sky, which cannot be the agent of the action of showering, is fancied to be such an agent. Thus, उत्प्रेक्षा here arises, because an attribute (धर्मः) such as लेपनकर्तृत्वम् or वर्षणकर्तृत्वम् entity (धर्मी) such as तमः or नभः. Read अलंकारसर्वस्व pp. 58, 63.

Putting together the views of Mammaṭa, with whom Viśvanātha agrees, and Ruyyaka we arrive at the following conclusion : उत्प्रेक्षा is of two kinds viz. (1) धर्म्युत्प्रेक्षा i. e. the उत्प्रेक्षा where one entity (मुख or व्यापन) is fancied to be identical with another (चन्द्र or लेपन). धर्म्युत्प्रेक्षा always springs from fancied identity or अभेद. (2) धर्मोत्प्रेक्षा i. e. the उत्प्रेक्षा where a धर्म or attribute (लेपनकतृत्वम् or वर्षणकर्तृत्वम्) is fancied to belong to a धर्मिन् or an entity (तमः or नभः). धर्मोत्प्रेक्षा does not require the basis of अभेद. Mammaṭa and Viśvanātha admit धर्म्युत्प्रेक्षा only. Ruyyaka admits both धर्म्युत्प्रेक्षा and धर्मोत्प्रेक्षा.

Jagannātha considers this topic in detail and expresses his opinion in favour of the view of Ruyyaka, the author of the Alamkārasarvasva. Read रसगङ्गाधर pp. 296, 298.

उत्प्रेक्षा is a very important figure. Read 'सर्वालंकारसर्वस्वं कविकीर्त्ति-विवर्धिनी। उत्प्रेक्षा हरति स्वान्तमचिरोढा स्मितादिव ॥' अलंकारशेखर p. 34. Its examples are sown broad-cast in Sanskrit literature. But मम्मट does not seem to attach to it the importance it deserves.

Elaborate treatment of the divisions and sub-divisions of उत्प्रेक्षा are found in the Sāhityadarpaṇa and the Rasagaṅgādhara. Viśvanātha gives 176 varieties of this figure. Jagannātha, though not going quite to this length, treats it in great detail all the same. However, at the end he remarks that the many varieties mentioned by him do not possess distinctive charm and deserve not to be separately illustrated. Individual charm or strikingness is found in only three varieties viz. स्वरूप, हेतु and फल.

Broadly speaking उत्प्रेक्षा then is of three kinds viz. स्वरूपोत्प्रेक्षा, हेतूत्प्रेक्षा and फलोत्प्रेक्षा. These three varieties arise according as the thing which is fancied is either the nature of an object, or the motive, or the fruit. The following illustrations deserve note : (1) स्वरूपोत्प्रेक्षा—(i) ऊरुः कुरङ्गकदृशश्चञ्चलचेलाञ्चलो भाति । सपताकः कनकमयो विजयस्तम्भः स्मरस्येव ॥ Here the lady's thigh with its fluttering skirt is fancied to be Love's golden pillar of victory with a flag. (ii) ज्ञाने मौनं क्षमा शक्तौ त्यागे श्लाघाविपर्ययः । गुणा गुणानुबन्धित्वात्तस्य सप्रसवा इव ॥ रघुवंश I. 22. Here his virtues are fancied to be procreative. (iii) गङ्गाम्भसि सुरत्राण तव निःशाननिस्वनः । स्नातीवारिवधूवर्गगर्भपातनपातकी ॥ Here what is fancied is the action of bathing. (iv) मुखमेणीदृशो भाति पूर्णचन्द्र इवापरः । Here what is fancied is the moon. It will be noticed that in the above four examples of स्वरूपोत्प्रेक्षा the things that are fancied are respectively जाति, गुण, कर्म and द्रव्य. Consequently, Viśvanātha regards स्वरूपोत्प्रेक्षा as pssessed of four varieties. But as Jagannātha has pointed out these four varieties do not possess distinctive charm. Their charm lies in स्वरूप or nature being fancied in every case.

(2) हेतूत्प्रेक्षा-सैषा स्थली यत्र विचिन्वता त्वां भ्रष्टं मया नूपुरमेकमुर्व्याम् । अदृश्यत त्वच्चरणारविन्दविश्लेषदुःखादिव बद्धमौनम् ॥ रघुवंश 13. 23. Here for the silence of the anklet a cause viz. grief is poetically fancied. This is गुणहेतूत्प्रेक्षा, because अत्र दुःखरूपो गुणो हेतुत्वेन उत्प्रेक्षितः. The stanza 'उन्मेषं यो०' is also गुणहेतूत्प्रेक्षा, because a quality viz. joy is there fancied as the cause. सुख and दुःख are among the 24 गुणs, mentioned by the Naiyāyikas.

(3) फलोत्प्रेक्षा-रावणस्यापि रामास्तो भित्त्वा हृदयमाशुगः । विवेश भुवमाख्यातुमुरगेभ्य इव प्रियम् ॥ रघुवंश 12. 91. Here what is fancied is the fruit or purpose of the arrow going down into the nether world viz. to convey the good news of Ravana's death to the denizens thereof. This is क्रियाफलोत्प्रेक्षा because अत्र आख्यातुमिति भूप्रवेशस्य फलं क्रियारूपमुत्प्रेक्षितम्.

हेतूत्प्रेक्षा and फलोत्प्रेक्षा

These two varieties of उत्प्रेक्षा must be clearly distinguished as there is a possibility of their being confused with each other. Their distinction is the same as the distinction between हेतु or motive and फल or fruit or purpose. A हेतु comes before a certain action or a certain state of affairs, which it causes, while a फल is subsequent to a certain action or a certain state of affairs, of which it is the fruit or purpose. The grief of separation came to the anklet first and then followed its silence. विश्लेषदुःख is, therefore, a हेतु. On the other hand the arrow shot by Rama entered the ground first and then it

conveyed the news to the serpents. Therefore, प्रियाख्यान is the फल in this case.

From the practical point of view it may be noted that a हेतूत्प्रेक्षा is generally indicated by a noun in the ablative or in the instrumental, while a फलोत्प्रेक्षा is generally known from a noun in the dative or from infinitive

इव as उपमावाचक and इव as उत्प्रेक्षाद्योतक

Words like मन्ये, शङ्के, ध्रुवम् etc. reveal the presence of उत्प्रेक्षा. Other words are अवैमि, ऊहे, संभावयामि, उत्प्रेक्षे, स्यात् etc. Among these उत्प्रेक्षाप्रतिपादक word इव is included. But we know that इव is उपमाप्रतिपादक. So the question arises as to when इव is उपमावाचक and when it is उत्प्रेक्षाद्योतक. Mammaṭa says nothing on this point, though he quotes 'लिम्पतीव॰', where इव is उत्प्रेक्षाद्योतक. Three different views are found in this matter.

(1) When the उपमान is such as is well-known in the world, इव expresses similarity and the figure is उपमा. But when the उपमान is such as is specially imagined by the poet, इव suggests probability and the figure is उत्प्रेक्षा. Thus, 'अस्या मुखं चन्द्र इव' or 'अस्या मुखं चन्द्रमिव मन्ये' is an example of उपमा, because चन्द्र as an उपमान is well-known in the world. But 'अस्या मुखमपरश्चन्द्र इव' or 'अस्या मुखमपरं चन्द्रमिव मन्ये' is an illustration of उत्प्रेक्षा, because though चन्द्र is well-known in the world, अपर चन्द्र is found nowhere except in the imagination of the poet.

(2) According to Appaya Diksita इव becomes संभावनपर, when the उपमान is qualified by some adjective or adjectival clause, which serves to indicate संभावना. Thus, 'मुखमपरश्चन्द्र इव' is उत्प्रेक्षा, because the उपमान चन्द्र is qualified by अपर.

(3) Patanjali, the author of Mahabhasya, furnishes a third test. An उपमान is always a सिद्ध or accomplished entity and a क्रिया is साध्य or in the process of accomplishment. Consequently, whenever इव occurs with a verb, it is संभावनापर and the figure is उत्प्रेक्षा e.g. पिनष्टीव तरङ्गाग्रैः समुद्रः फेनचन्दनम्। तदादाय करैरिन्दुर्लिम्पतीव दिगङ्गनाः ॥

गम्योत्प्रेक्षा or प्रतीयमानोत्प्रेक्षा and व्यङ्ग्योत्प्रेक्षा or उत्प्रेक्षाध्वनिः

उत्प्रेक्षा is usually revealed by some such word as मन्ये, इव etc. But sometimes it occurs even in the absence of an उत्प्रेक्षाद्योतक word. It is then called गम्योत्प्रेक्षा or प्रतीयमानोत्प्रेक्षा. For example 'तन्वङ्ग्याः स्तनयुग्मेन मुखं न प्रकटीकृतम्। हाराय गुणिने स्थानं न दत्तमिति लज्जया ॥' Here the pair of breasts is not likely to feel shame. Therefore, we

have to supply इव after लज्जया and understand a गम्या or प्रतीयमाना हेतूत्प्रेक्षा in this stanza.

We have seen before that अलङ्कारध्वनि is one of the divisions of ध्वनि. उत्प्रेक्षाध्वनि or व्यङ्ग्योत्प्रेक्षा is a sub-division of अलङ्कारध्वनि and as such constitutes an example of उत्तमकाव्य. An example of व्यङ्ग्योत्प्रेक्षा or उत्प्रेक्षाध्वनि is ' महिलासहस्रभरिते तव हृदये सुभग सा अमान्ती । अनुदिनमनन्यकर्मा अङ्गं तन्वपि तनयति ॥ '

The difference between प्रतीयमानोत्प्रेक्षा and व्यङ्ग्योत्प्रेक्षा is that in the former the sense of the stanza is not complete unless उत्प्रेक्षा is understood. It is not so in व्यङ्ग्योत्प्रेक्षा.

(5) ससंदेहः or the Doubtful or the Dubious

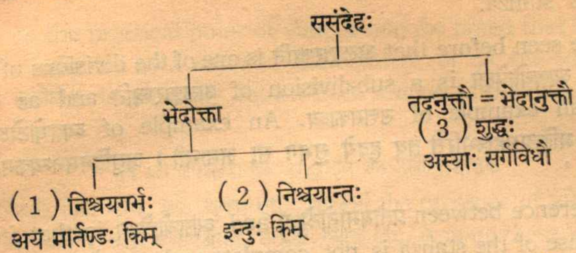
ससंदेहस्तु ... संशयः:— In this Kārikā the definition of the figure ससंदेह is ' संशयः '. The words ' भेदोक्तौ तदनुक्तौ च ' give its two divisions. From the preceding Kārikā we have to supply ' प्रकृतस्य समेन '.

The figure ससंदेह occurs when a doubt is expressed as to whether an उपमेय is this उपमान or that e. g. इदं मुखं चन्द्रो वा कमलं वा. In this doubt the two or more alternatives that are expressed should be equally powerful i. e. the doubt should be a संशय proper, as defined above. The doubt, which constitutes ससंदेह, should be (1) charming and (2) based on similarity. Thus, the doubt in ' स्थाणुर्वा पुरुषो वा ' is not ससंदेह, because though the doubt is based on similarity, it is not charming. That it should be based on similarity follows from the words ' प्रकृतस्य (उपमेयस्य) समेन (उपमानेन) ' understood from the definition of the preceding figure. Thus, the following stanza, though containing a doubt which is charming, is not an example of ससंदेह because the doubt does not proceed from similarity: (1) मध्यं तव सरोजाक्षि पयोधरभरार्दितम् । अस्ति नास्तीति संदेहः कस्य चित्ते न जायते ॥ साहित्यदर्पण ।

The name ससंदेह is significant, because the figure contains a doubt (संदेहेन संशयेन सहितः ससंदेहः).

ससंदेह is of two kinds: (1) भेदोक्तौ i. e. when the difference between the उपमेय and the उपमान is mentioned and (2) तदनुक्तौ = भेदानुक्तौ i. e. when such difference is not mentioned. In this latter case ससंदेह is designated शुद्ध by Viśvanātha and Jagannātha. भेदोक्ति or mention of the difference arises in two ways: (1) when a characteristic belonging to the उपमान is mentioned. In this case the figure is known as निश्चयगर्भ. (2) When a characteristic belonging to the उपमेय is mentioned. In this case the figure is designated निश्चयान्त. Thus ससंदेह has three varieties: (1) निश्चयगर्भ, (2) निश्चयान्त, and (3) शुद्ध.

This may be represented as follows:



Stanza 27 – In this stanza a poet describes to a king how his enemies, beholding him in battle wonder whether he is the sun or fire or the god of death. Here the प्रकृत or उपमेय is त्वम् and the उपमान is मार्तण्डः, कृशानुः or कृतान्तः. In the first line a doubt as to whether the king is the sun (मार्तण्डः) is first expressed. This doubt is based on the similarity between the king and the sun consisting of their दुर्निरीक्ष्यत्व. Then, the difference between them is conveyed by mentioning the sun's characteristic of being accompanied (इतः = युक्तः) by seven horses. This is भेदोक्ति, consisting of the mention of a characteristic belonging to the उपमान viz. the sun. For, while the sun has seven horses this king is riding only one. This भेदोक्ति leads to the निश्चय that the king is not the sun. So निश्चय here consists of उपमानभिन्नत्वेन उपमेयस्य अवधारणम्. Though the enemies now know that the king is not the sun, they are far from recognizing him in his true character. That is why they entertain a second doubt as to whether he is fire (कृशानुः). The common property between the king and fire is तेजोयुतत्वम्. But while the king is moving in all directions on his horse, fire (एषः = कृशानुः) spreads in only one viz. the upward direction, ordinarily, or in the direction in which the wind is blowing. Thus, सर्वासु दिक्षु अप्रसरणम् is a characteristic peculiar to fire. In the mention of this lies the भेदोक्ति of the second line. So at the end of the second line the enemies know definitely that the king is not fire. But even now they do not know him as king. That is why a third doubt as to whether he is the god of death (कृतान्तः) arises in their mind. The common property between the king and Death is घातुकत्व. The king is killing people like Death does. But Death rides a buffalo (महिषवहनः), while the king is riding a horse. Thus, महिषवहनत्व, which is peculiar to Death, represents the भेदोक्ति in the third line and leads to the निश्चय that the king is not Death. In this manner hostile warriors (प्रतिभटाः) entertain doubts (विकल्पान्) about the king.

In this stanza the king is successively suspected to be the sun, fire and Death. Thus, there is संशय. Peculiar characteristics of these three are also mentioned in the three lines. Thus, there is भेदोक्ति. Therefore, the stanza is an example of भेदोक्तौ ससंदेहः. This variety is called निश्चयगर्भ, because it possesses निश्चय in the middle (निश्चयः गर्भे मध्ये यस्य). For, here the opposing warriors begin with a doubt, then attain definite knowledge that the king is not the sun, fire, or Death and at the end remain still in doubt, as they have not succeeded in recognizing the king in his true character. Thus, as there is निश्चय in the middle, this variety is called निश्चयगर्भ.

भेदोक्तौ इत्यनेन...स्वीकृतः—Mammaṭa tells us here that by the use of the expression 'भेदोक्तौ' he not only accepts निश्चयगर्भः संदेहः but also निश्चयान्तः as another variety. Thus, भेदोक्ति gives rise to two varieties of ससंदेह viz. निश्चयगर्भ and निश्चयान्त.

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Stanza 28—This is flattering address by a lover to his beloved.

Thus, in this stanza there is निश्चय at the end. Here निश्चय means उपमेयत्वेन उपमेयस्य अवधारणम्. This निश्चय proceeds from भेदोक्ति, which consists in the mention of a characteristic peculiar to the उपमेय. For, ललितसविलासवचनत्व belongs to the face to the exclusion of the moon and a lotus. Therefore, the stanza illustrates भेदोक्तौ निश्चयान्तः ससंदेहः.

It should be noted that the word निश्चय, occurring in the names निश्चयगर्भः and निश्चयान्तः, conveys two different senses. In निश्चयगर्भः, निश्चय means उपमानभिन्नत्वेन उपमेयस्य अवधारणम्, न तु उपमेयत्वेन. For, if the उपमेय were determined as उपमेय, further doubt would be impossible. On the other hand in निश्चयान्त निश्चय means उपमेयत्वेन उपमेयस्य अवधारणम्. When such निश्चय occurs, further doubt becomes impossible. And that is what happens in निश्चयान्त ससंदेह. Then again, भेदोक्ति in निश्चयगर्भ arises from उपमानगतविशेषकथन, while in निश्चयान्त it springs from उपमेयगतविशेषकथन.

It must be pointed out that 'इन्दुः किम्' is not a proper example of निश्चयान्त ससंदेह. For, in the first half we have निश्चयगर्भ ससंदेह also. 'कलङ्कः' represents an उपमानगतविशेष. Its mention leads to 'इन्दुभिन्नत्वेन मुखस्य अवधारणम्.' Similarly, 'अम्बु कुत्र गतम्', which represents सरसिजगतविशेष, creates the निश्चय 'सरसिजभिन्नत्वेन मुखस्य अवधारणम्.' Thus, the first half begins with a doubt and ends with a doubt, because as yet there is no knowledge that the face is the face, and possesses निश्चय in the middle. Therefore, it is an example of निश्चयगर्भ ससंदेह.

किंतु निश्चयगर्भ...भट्टोद्भटेन—Mammaṭa here tells us that this निश्चयान्त variety of ससंदेह has been neglected i. e. not mentioned by Bhaṭṭa

Udbhaṭa because here i. e. in निश्चयान्त ससंदेह the निश्चय that the उपमेय is the उपमेय is not suggested (प्रतीयमान) as in निश्चयान्त ससंदेह. But while the निश्चय in निश्चियगर्भ is suggested by the mention of an exclusive characteristic belonging to the उपमान, the निश्चय in निश्चयान्त is actually expressed by some such word as निश्चितम्, निश्चिकाय or निरणैषीत्. Charm lies in suggestion, not in expression. Therefore, निश्चयान्त, is not worthy of being regarded as a separate variety.

मम्मट however feels that though the निश्चय in निश्चयान्त is वाच्य, it possesses a separate charm and deserves to be separately mentioned. Actually भट्टोद्भट does not mention निश्चयान्त variety at all as possibly during his time it was not developed. Hence the suggestion of मम्मट that उद्भट deliberately refused to accept this variety seems to be unwarranted.

Stanza 29—This is Vikramorvaśīya i. 8 The stanza is uttered by King Purūravas on seeing Urvaśī.

पुष्पाकरः मासः means the Spring. पुराणो मुनिः signifies Nārāyana. According to the accounts in the Purāṇas Nārāyaṇa created Urvaśi from his thigh. पुराणो मुनिः is also interpreted as Brahmâ, the creator, who is even better known as वेदाभ्यासजड.

This stanza is quoted as an illustration of तदनुक्तो or शुद्ध ससंदेह, which is found in the first half. Hence, प्रजापतिः, or the creator of Urvaśi is the प्रकृत or उपमेय. The सम or उपमान is represented by चन्द्रः, मदनः and मासः, who are each suspected to be the creator of Urvaśi in turn. No distinguishing characteristic, belonging either to the उपमेय or the उपमान, is mentioned. Hence, the stanza is an example of तदनुक्तौ or शुद्धः ससंदेहः.

(6) रूपकम् or Metaphor

तद्...नोपमेययोः—This is Mammaṭa's definition of रूपक or Metaphor. Metaphor is the indentification of the उपमान and the उपमेय. This identification must spring from extreme resemblance between the two. An example of रूपक is मुखं चन्द्रः. Here the उपमेय (मुखम्) and the उपमान (चन्द्रः) are identified on account of their extreme resemblance. It will be seen that रूपक is based on गौण सारोप लक्षणा.

Another point to note is that the अभेद in रूपक is आहार्य or volitional. Though we identify the face with the moon, we are quite conscious of the difference between the two.

तद् रूपकम्—तद् here is equal to सः (अभेदः).

अनपह्नुतयोः—This is intended to lay down that the identification which leads to रूपक, must be between the उपमान and the उपमेय, whose difference is not concealed. Thus, in 'मुखं चन्द्रः' the face and the moon

are realized as different and are yet identified. No attempt is here made to conceal the difference between them. अनपह्नुतयोः serves to exclude the figure अपह्नुति from the province of रूपक. In अपह्नुति also there is identification between the उपमान and the उपमेय due to similarity but it is there accompanied by the concealment of the difference between the two e. g. नेदं मुखं किन्तु चन्द्रः. Here first the difference between the face and the moon is concealed by declaring that the face is not the face and then the moon is identified with it.

रूपक is so called, because here the उपमान endows the उपमेय with its own form by superimposing it thereon. अत्र उपमानं स्वात्मरूपाध्यारोपेण उपमेयं रूपयति रूपवन्त करोति इति अन्वर्थाभिधानं रूपकालंकारस्य. p. 249.

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समस्त...यदा—This Kārikā defines one variety of रूपक viz. समस्तवस्तुविषय. When all the entities, which are superimposed i. e. all the उपमानs (आरोपिताः, paraphrased in the वृत्ति by आरोप्यमाणाः= उपमानानि), are expressed by means of words like the objects of superimposition i. e. उपमेयs (आरोपविषयाः=उपमेयानि) समस्तवस्तुविषय variety of रूपक arises. समस्तवस्तुविषय is in short developed when all the उपमेयs and all the उपमानs between which अभेद is established are mentioned. It is so called, because all the entities that are superimposed i. e. all उपमानs are mentioned here. समस्तानि वस्तूनि उपमानानि शब्दप्रतिपाद्यानि इत्यर्थः विषयः प्रदेशः यस्य.

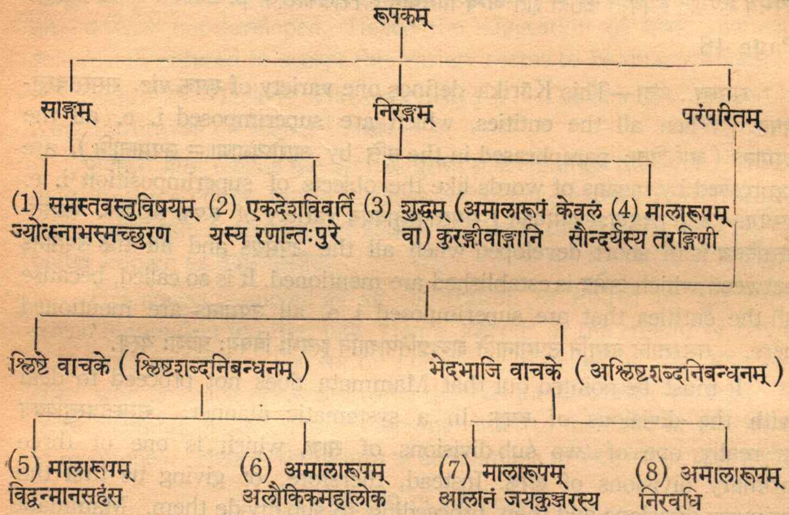
It must be pointed out that Mammaṭa does not proceed to deal with the divisions of रूपक in a systematic manner. समस्तवस्तुविषय is really one of two sub-divisions of साङ्ग, which is one of three primary divisions of रूपक. Instead, therefore, of giving us first the primary divisions and then, proceeding to sub-divide them, Mammaṭa at once begins with a sub-division itself.

रूपक, according to Mammaṭa is, first of three kinds viz. (1) साङ्ग, निरङ्ग and (3) परंपरित. साङ्ग means सावयव or possessed of parts. When there is one principal metaphor (अङ्गिरूपकम्), which is possessed of one or more subordinate metaphors (अङ्गरूपकम्), that is called साङ्ग रूपक. When in a साङ्ग रूपक, all the उपमानs are mentioned by words, that is designated समस्तवस्तुविषय. But when some of the उपमानs are mentioned by words and some are implied (आर्थ) or determined from the force of the words (आर्थाः=अर्थसामर्थ्याद् अवसेयाः अनुमानेन निश्चेयाः), that is known as एकदेशविवर्ति (p. 53). एकदेशविवर्ति is so called, because the metaphor here exists specifically (वि) in one part viz. in that part where the उपमान is mentioned by word. एकदेशे एकावयवे शब्दप्रतिपाद्योपमानरूपे अवयवे

इत्यर्थः विशेषेण शब्दप्रतिपाद्यरूपविशेषेण वर्तनाद् एकदेशविवर्ति इति अन्वर्थं नाम अस्य रूपकप्रभेदस्य.

Mammaṭa first defines समस्तवस्तुविषय and then एकदेशविवर्ति. Thereafter he tells us that these two (एतद्=द्विभेदमेतद्रूपकम्) are साङ्ग i. e. are the sub-divisions of साङ्ग रूपक. But he gives no general definition of साङ्ग. For such general definition and the two varieties of साङ्ग read ' अङ्गिनो यदि साङ्गस्य रूपणं साङ्गमेव तत् ॥ 30 समस्तवस्तुविषयमेकदेशविवर्ति च । आरोप्याणामशेषाणां शाब्दत्वे प्रथमं मतम् ॥ 31 यत्र कस्यचिदार्थत्वमेकदेशविवर्ति तत् ।... 32' साहित्यदर्पण x

Mammaṭa's divisions of रूपक may be thus shown :—



आरोपिताः...अविवक्षितम्—Though in defining समस्तवस्तुविषय Mammaṭa uses the word आरोपिताः in the plural, Mammaṭa tells us that the plural is not intended to be stated (विवक्षित) i. e. is not significantly used. This means that समस्तवस्तुविषय is possible with even two metaphors.

Stanza 30—This stanza tells us that night wanders from continent to continent. The night is described by means of an elaborate metaphor, which is made of one principal and three subordinate. रात्रिकापालिकी (रात्रिरेव कापालिकी) is the principal metaphor. कापालिकी means a female ascetic belonging to a sect, whose distinctive badge is a garland of human skulls worn round the neck. The subordinate metaphors are ज्योत्स्नाभस्म (ज्योत्स्ना एव भस्म), तारकास्थीनि (तारकाः एव अस्थीनि) and चन्द्रमुद्राकपालम् (चन्द्रः एव मुद्राकपालम्). These identify certain objects connected with

the Kapaliki with others connected with night. Thus, the Kapaliki is white with the ashes with which her body is smeared. The night is also white with the moon-light that is spread. ज्योत्स्ना एव भस्म तस्य च्छुरणेन प्रसरणेन लेपनेन च धवला. The Kapaliki wears bones which are probably woven in her garland. The night also possesses stars. तारकाः एव अस्थीनि बिभ्रती धरयन्ती. The Kapaliki carries the powder of magic ointment in a consecrated skull. This powder enables her to become invisible whenever she likes. The night also has the dark spot on the moon. Here the moon represents the skull and the spot the powder. अन्तर्धानव्यसनरसिका means one who takes delight in the sport of disappearance. This is an adjective applicable only to the Kāpālikī and not to the night. For, the Kāpālikī alone is capable of finding pleasure in sport of disappearance.

Thus, in this stanza all the आरोपितs i. e. उपमानs viz. कापालिकी, भस्म, अस्थि and मुद्राकपालम् are mentioned by means of distinct words. Hence, this is an example of समस्तवस्तुविषय, which is contained in the first three lines. The fourth line is an example of अपह्नुति, as is shown by the word छलेन. But this figure is not here intended. Otherwise the stanza would have been an example of अपह्नुति-रूपकयोः अङ्गाङ्गिभावसंकरः.

अत्र अन्तर्धान...न कार्या—This passage is intended to answer the following objection: The compound रात्रिकापालिकी is capable of being dissolved either as रात्रिरेव कापालिकी (रूपकम्), or as रात्रिः कापालिकी इव (उपमा) रात्रिः कापालिकी इव is formed according to 'उपमितं व्याघ्रादिभिः सामान्याप्रयोगे'. रात्रिरेव कापालिकी is had according to 'मयूरव्यंसकादयः' पा. 2. 1. 72. There is nothing to restrict us to either of these ways. Therefore, the proper figure in the stanza is रूपकोपमयोः संदेहसंकरः. How then can this be given as an example of रूपक?

We have seen before that in the case of a doubt of this kind the dissolution of the compound and consequently the figure are determined by some other word in the sentence or the stanza. Such decisive word in the present case is अन्तर्धानव्यसनरसिका. अन्तर्धानव्यसनरसिकत्व is a characteristic of the उपमान viz. कापालिकी (आरोपितधर्मः = आरोपितमुपमानं तस्य धर्मः) i. e. the adjective अन्त...रसिका primarily goes with कापालिकी. Therefore, the compound must be so dissolved as to give prominence to कापालिकी. This is done by dissolving it as रात्रिरेव कापालिकी, which yields the figure रूपक. The other compounds ज्योत्स्नाभस्म, तारकास्थीनि and चन्द्रमुद्राकपाले are also to be similarly dissolved so as to bring out रूपक in each case. Consequently, no suspicion should here be entertained that we have in this stanza the commixture (संकरः) of Metaphor with Simile

(तत्संकराशङ्का=तस्य रूपकस्य यः संकरः उपमया सह संदेहसंकरः तस्य आशङ्का). Thus, अन्तर्धानव्यसनरसिकत्व, as an आरोपितधर्म, turns out to be a favourable reason (साधकम्) for understanding metaphors (रूपकपरिग्रहे = रूपकाणां परिग्रहे विज्ञाने) in the first three lines (पादत्रये).

श्रौता...विवर्ति तत्—This defines एकदेशविवर्ति रूपक, which arises when some of the उपमानs (आरोप्यमाणाः) are directly mentioned and some left to be determined from the power of words (आर्थाः अर्थसामर्थ्यादवसेयाः).

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Stanza 31—This stanza tells us that before a certain king who carries a sword in his hand, hostile army, though eager to fight, retires. This idea is conveyed by means of a साङ्ग रूपक. The battle-field is the harem (रण एव रणमेव वा अन्तःपुरम् तस्मिन्). The creeper-like i. e. long sword (मण्डलाग्रः खड्गः लता इव) is the नायिका and रिपुसेना is the प्रतिनायिका. When a प्रतिनायिका sees the नायक holding the नायिका by the hand, she turns her face away from him, though she may be eager for erotic sport. Similarly, when the hostile army sees the king carrying a sword in his hand, it turns back though eager for fight. रससंमुखी युयुत्सया वीररसमनुभवितुं सिद्धा (रिपुसेना), रिरंसया शृङ्गाररसमुपभोक्तुं समुत्सुका (प्रतिनायिका)।

Here अन्तःपुरत्व, which is superimposed on रण is श्रौत or शब्दोपात्त i. e. mentioned by word. But नायिकात्व and प्रतिनायिकात्व, which are superimposed on मण्डलाग्रलता and रिपुसेना respectively, are determined (अवसीयते निश्चीयते अनुमानेन इत्यर्थः) from the power of the words. Thus, as the रूपक exists specifically (विशेषेण शब्दोपात्तरूपत्वेन) in one part (एकदेशे रणान्तःपुरे इत्यस्मिन्), it is called एकदेशविवर्ति.

In this stanza रणान्तःपुरे represents the principal metaphor, because it is the most prominent and is easily understood. The other two metaphors are subordinate. The common property in रणान्तःपुरे is सुखसंचारास्पदत्वम्. The common property between मण्डलाग्रलता and नायिका is either स्त्रीत्व or करगृहीतत्व and that between रिपुसेना and प्रतिनायिका is पराङ्मुखीभवनम्.

By the way it may be noted that मण्डलाग्रलता (मण्डलाग्रः लता इव) is an example of समासगा वादिधर्मलुप्ता उपमा. But this figure is not here intended (अविवक्षित). Otherwise the stanza would have been an example of रूपकोपमयोः संसृष्टिः.

शुद्धं (अङ्गरूपकामिश्रम् अङ्गाङ्गिभावहीनं केवलम् अद्वितीयमित्यर्थः) तु निरङ्गम्— This defines निरङ्ग or Partless Metaphor. It is defined as pure i. e. unmixed with any subordinate metaphor. When only one thing is identified with another, that is निरङ्ग e. g. मुखचन्द्र उदेति. तु suggests that Mammaṭa now begins the treatment of a new division viz. निरङ्ग.

It should be noted that in 'शुद्धं निरङ्गम्' शुद्ध is the definition and निरङ्ग the name of the second main variety of रूपक. Mammaṭa does not give any special name for this variety of निरङ्ग. It may, therefore, be called शुद्ध. Viśvanātha designates it केवल.

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Stanza 32—This stanza describes three indications from which it is concluded that love has newly sprung in the heart of a certain girl.

This stanza is quoted as an example of निरङ्ग रूपक, which is contained in the expression प्रेमलतिकाम् in the fourth line. प्रेमलतिकाम् is dissolved as प्रेम एव लतिका ताम्. Here we have अभेद between the उपमान (लतिका) and the उपमेय (प्रेम). The common property is represented by सेचन. As सेचन primarily goes with लतिका, प्रेमलतिका must be dissolved as प्रेम एव लतिका, not as प्रेम लतिका इव. सेचन in the case of प्रेम signifies वर्धापन or heightening.

माला तु पूर्ववत्—This defines माला or मालारूप निरङ्ग रूपक. The definition is पूर्ववत्, which means पूर्वकथित-उपज्ञावत् i. e. मालोपमावत् and hence paraphrased by Mammaṭa in his Vṛtti by मालोपमावत्. Just as in मालोपमा there are many उपमानs for one उपमेय, similarly in मालारूपक many उपमानs are superimposed on the उपमेय.

It may be noted that there is nothing definite in the Kārikā to show that माला is a variety of निरङ्ग. It is, however, supposed to be so for two reasons, First, the example that Mammaṭa quotes for मालारूपक contains a series of निरङ्ग रूपकs. Secondly, his Vṛtti on परंपरित रूपक shows that he regards परंपरित to be of two kinds viz. मालारूप and अमालारूप or केवल. Analogously we suppose that he must have intended निरङ्ग also to be of two kinds viz. शुद्ध or अमालारूप and मालारूप.

Stanza 33—This stanza contains the description of a certain woman, who has been identified with various entities.

The idea that Cupid has five arrows is common in Sanskrit literature. These arrows are supposed to be flowers. Sometimes they are regarded as metaphorical.

In this stanza on the one उपमेय viz. प्रिया there is the superimposition of many उपमानs viz. तरङ्गिणी, हर्षोद्रुमः etc., as in a garland there are many flowers woven in one thread. Therefore, this is मालारूपक. The various रूपकs are all independent and stand alone. Hence, this variety is not साङ्ग, but निरङ्ग.

माला तु पूर्ववत्—These words of the Kārikā possess special importance. पूर्ववत्, as we saw before, means पूर्वनिर्दिष्टमालोपमावत्. Now, मालोपमा has been mentioned before in the Vṛtti on p. 47, but not anywhere in the Kārikās. The fact that this part of the Kārikā viz. माला तु पूर्ववत्' refers to a matter occurring in the Vṛtti before clearly shows that the author of the Kāriās and that of the Vṛtti are one and the same. Otherwise, the author of the Kārikās, not being aware of what has been said in the Vṛtti, would not allude to a subject dealt with in the Vṛtti alone. The special importance of this passage lies in the fact that it disproves the view which says that Mammaṭa is the author of the Vrtti only and that the Kārikās were composed by some one else before him.

It is of course possible to take पूर्ववत् = निरङ्गवत् which would mean that मालारूपक is शुद्ध i. e. consists of series of independent metaphors. This if accepted would avoid the necessity of concluding that the author of the कारिकाs is the same as that of the वृत्ति. But in our mind there is no doubt that मम्मट understands पूर्ववत् = पूर्वनिर्दिष्ट मालोपमावत् as is shown by the words मालोपमायामि, in the वृत्ति.

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Kārikā 9 — This Kārikā defines परंपरित रूपक, which is the third of the main divisions of रूपक. Construe : नियतारोपणोपायः (नियतस्य निश्चितस्य कस्यचित् वस्तुनः आरोपणम् आरोपः उपायः हेतुः निमित्तं यस्य ईदृशः) यः परस्य (अन्यस्य कस्यचित् वस्तुनः) आरोपः तत् (= सः परस्य आरोपः) परंपरितं स्यात्, वाचके (नियतवाचके शब्दे) श्लिष्टे (श्लेषयुक्त सति) भेदभाजि (भेदयुते भिन्नरूपे अश्लिष्टे) वा (सति) ।

This definition means that when a certain metaphor is caused by another, परंपरित रूपक occurs. In short, परंपरित is developed when there are two metaphors, which are related to each other as cause and effect. For example : तन्वङ्ग्या मुखचन्द्रोऽयं स्मितज्योत्स्नाविराजितः । आनन्दयति चित्तं मे निराशादुःखपीडितम् ॥ Here the superimposition of the moon-light on the smile (परस्य चन्द्रभिन्नस्य वस्तुनः ज्योत्स्नारूपस्य स्मिते आरोपः) is caused by (उपायः) the superimposition of the moon on the face (नियतस्य निश्चितस्य वस्तुनः चन्द्रस्य मुखे आरोपणम्). Hence, the stanza is an example of परंपरितरूपक.

In the above explanation नियतारोपणोपायः is taken as a बहुव्रीहि compound and as an attributive adjective of परस्य आरोपः. It can also be understood as a तत्पुरुष compound and in apposition with परस्य आरोपः, thus : नियतारोपणोपायः (नियतस्य वर्णनीयतया प्रकृतस्य मुख्यस्य आरोपणस्य उपायः निमित्तं) यः परस्य (अन्यस्य) आरोपः तत् परंपरितं स्यात् । Note that when we understand

नियतारोपणोपायः as a तत्पुरुष compound, the words नियत and पर exchange their meanings. Appyling this explanation to the example quoted above we get the following : नियतस्य प्रस्तुतस्य मुख्यस्य आरोपणस्य स्मिते ज्योत्स्नायाः आरोपणस्य इत्यर्थः उपायः निमित्तं यः परस्य चन्द्रस्य मुखे आरोपः तत् सः आरोपः इत्यर्थ परंपरितम् ।

Which of these two interpretations of नियतारोपणोपायः is preferable ? This question is settled by Mammaṭa's words 'एवमारोपणनिमित्तो हंसादेरारोपः' p. 51. Here एवमारोपणनिमित्तः represents the paraphrase of नियतारोपणपायः. एवमारोपणनिमित्तः is a बहुव्रीहि compound (एवमारोपणं निमित्तं यस्य). Therefore, नियतारोपणोपायः must also be a बहुव्रीहि compound. Hence, the first explanation given above is the one intended by Mammaṭa. Had Mammaṭa meant नियतारोपणोपायः as a तत्पुरुषः compound, his Vṛtti would have run ' एवमारोपणं हंसादेरारोपस्य निमित्तम्. ' But मम्मट's remarks एवमारोपण-निमित्तो हंसादेरारोपः ' made while explaining the अलंकार in V. 34 show that according to him नियतारोपणोपायः is a बहुव्रीहि compound for आरोपणनिमित्तः is a paraphrase of नियतारोपणोपायः If he meant नियतारोपणोपायः as a तत्पुरुष compound, his वृत्ति corresponding would have been ' एवमारोपणं हंसादेरारोपस्य निमित्तम्. '

In our translation on p. 52 the second explanation has been followed. The translation according to the first explanation would be as under : Consequential metaphor would be that superimposition of another entity, which is caused by the superimposition of some other definite entity, when the word expressive of difinite entity is paronomastic or possessed of distinction (i.e. not paronomastic).

It should be noted that the word नियत used in the definition ordinarily means प्रकृत or प्रस्तुत. This meaning obviously is not applicable here as that would make the definition of परम्परित रूपक too narrow. Hence we take नियत to mean निश्चितं किंचिद् वस्तु i. e. a definite entity.

परंपरित is of two kinds : (1) when the word which expresses the metaphor that is the cause is paronomastic. वाचके means कारणा रोपवाचके शब्दे. (2) When such a word is possessed of distinction (भेदभाजि) i. e. is not paronomastic. Both these varieties of परंपरित are each मालारूप and अमालारूप or केवल. Thus, परंपरित is of four kinds.

The name परंपरित is significant. It means that which is possessed of a series and the series is that of cause-and-effect superimpositions

परंपरितम् and साङ्गम्

Both these divisions of रूपक resemble in so far as both of them are made of more than one inter-related metaphors. But they differ from each other as follows: (1) साङ्ग is based on अङ्गाङ्गिभाव, while परंपरित is founded on कार्यकारणभाव. (2) In साङ्ग the अङ्गिन् or principal metaphor is understandable in itself i, e. it does not require the help of the subordinate metaphors to make itself intelligible, because it proceeds from a well-known common characteristic. But in परंपरितरूपक the कार्यरूपक is not possible without the help of the कारणरूपक. Thus, in 'तन्वङ्गया मुखचन्द्रो०' the metaphor in स्मितज्योत्स्ना cannot be understood without the metaphor in मुखचन्द्रः. It is caused by the metaphor in मुखचन्द्रः. (3) A परंपरित रूपक consists of two metaphors only, one which is the cause and the other which is the effect. Though a साङ्गरूपक is possible with two metaphors, one principal and one subordinate, it usually consists of many, one principal and two or more subordinate. While a परंपरित is not possible with more than two metaphors, a साङ्ग is.

Stanza 34—This stanza is an address to a king. विदुषां पण्डितानां मानसं चित्तमेव मानसं एतन्नामकं सरः तस्मिन् वर्तमान हंस. The common property between the two is मानसे स्थितिः—The word मानस is श्लिष्ट or paronomastic and means the mind and the Mānasa lake. The other epithets are to be similarly explained. वैरिणां शत्रुणां कमलायाः लक्ष्म्याः संकोचः नाशः एव कमलानाम् असंकोचः विकासः तस्मिन् दीप्तद्युते सूर्य. The king causes कमलसंकोच (कमलायाः संकोचः). The sun also causes कमलासंकोच (कमलानाम् असंकोचः), कमलासंकोच is श्लिष्ट and has to be split up in two different ways according as it is construed with the king and the sun. दुर्गाणां प्राकारपरिखादिगुप्तस्थानानाम् (forts) अमार्गणमेव अनन्वेषणमेव दुर्गायाः पार्वत्याः मार्गणम् अन्वेषणं तस्मिन् नीललोहित शिव. The king indulges in दुर्गामार्गण (दुर्गाणाममार्गणम्) i. e. does not resort to forts. Siva also practises दुर्गामार्गण (दुर्गायाः मार्गणम्) i. e. institutes a search for Pārvati, his wife. दुर्गामार्गणम् is thus श्लिष्ट and has to be split up in two ways in order to obtain two sense समितां युद्धानां स्वीकारः अङ्गीकार एव समिधाम् इन्धनानां स्वीकारः कवलनं तस्मिन् वैश्वानर अग्ने. समित् *f.* battle. समिध्. *f.* fuel. The king accepts battles, Fire takes up fuel. समित्स्वीकार is श्लिष्ट and contains two different words viz. समित् and समिध्. सत्ये तथ्ये प्रीतिः प्रेम एव सत्यां सतीनाम्न्यां दक्षकन्यकायाम् अप्रीतिः प्रेमाभावः तस्या विधाने करणे दक्ष दक्षप्रजापते. The king entertains affection for truth. Dakṣa showed disaffection (अप्रीतिः) for Sati, his danghter. सत्यप्रीति is श्लिष्ट and has to be split up in two different ways in order to get these two ideas. विजयः परपराभवः एव विजयः अर्जुनः तस्य प्राग्भावे

प्रथमार्जने प्रथमोत्पत्तौ च भीम भीमसेन. The king is characterized by विजयप्राग्भाव i. e. the earlier winning of victory. He defeats his enemies before they can defeat him. Bhīma is also characterized by विजयप्राग्भाव i. e. birth before Arjuna. वरवीर = उत्तमवीर. वैरिञ्चम् (विरिञ्चे ब्रह्मण: इदं वैरिञ्चं ब्राह्मम् । ' धाताब्जयोनिद्रुहिणो विरिञ्चि कमलासनः ' अमरः) belonging to Brahma. वत्सरशतम् is accusative of time. One day of Brahman is equal to 432, 00, 00, 000 human years. So a thousand years of Brahman is equal to 432, 00, 00, 000 × 360 × 1000 human years. The king is blessed to rule for this almost incalculable number of years ! क्रियाः is benedictive second person singular from कृ करोति.

This stanza is an example of श्लिष्टे वाचके or श्लिष्टशब्दनिबन्धन मालारूप परंपरित रूपक. It contains six examples of परंपरित, which are all based on श्लेष. Thus, the superimposition of मानस the lake on मानस the mind is the cause of the superimposition of हंस on वरवीर. The common property between मानस the mind (उपमेय) and मानस the lake (उपमान) is एकशब्दवाच्यत्वम्. Similarly, the साधारण धर्म between वरवीर (उपमेय) and हंस (उपमान) is मानसे स्थितिः. The word मानस, which expresses (वाचक) the उपमेय and the उपमान in the metaphor, which is the cause, is paronomastic. Hence, this metaphor is श्लिष्टे वाचके or श्लिष्टशब्दनिबन्धन. As there is a series of six metaphors with reference to one उपमेय viz. वरवीर or प्रभो, the परंपरित is मालारूप. The other श्लिष्ट words, as we saw above, are कमलासंकोच, दुर्गामार्गण, समित्स्वीकार, सत्यप्रीति and विजयप्राग्भाव.

In connection with विद्वन्मानसहंस the Udyota observes as follows: The word मानस is here paronomastic. Context restricts this double-meaning word to the sense of the mind, because the king is the matter in hand. The sense, the lake is obtained by means of अभिधामूलव्यञ्जना. Therefore, ' वाचके ' in the Kārika should be understood in the sense of ' बोधके.' Read ' अत्र मानसादिपदं श्लिष्टम् । अत्र श्लिष्टशब्देन अर्थद्वयोपस्थितौ श्लेषमहिम्ना प्रकृतसंबन्धिनि अप्रकृताभेदप्रत्ययः । प्रकरणेन प्रकृतसंबन्धिनो विशेष्यत्वात् । स च अभिधामूलव्यञ्जनया इति बोध्यम् । ' वाचके ' इति बोधके इत्यर्थकम् । ततस्तमेव साधारणधर्ममाश्रित्य प्रकृते राज्ञि हंसत्वाद्यारोपरूपरूपकसिद्धिः ।' उद्योत P. 36

We are unable to accept this view of the Udyota for two reasons: (1) In अभिधामूलव्यञ्जना the sense is complete even without the व्यङ्ग्यार्थ, which the अभिधामूलव्यञ्जना suggests. But here the sense of the expression विद्वन्मानसहंस is not complete unless we get the sense the lake from मानस in addition to the sense, the mind. (2) In expressions like विद्वन्मासहंस we have really two words viz. मानस the mind and मानस the lake; कमला and कमल; संकोच and असंकोच etc. They, however, do not appear

separately, because being exactly of the same form they become merged in each other. But each of them expresses its sense all right. Hence, there is no scope for आभिधामूलव्यञ्जना here.

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यद्यपि...रभिधीयते—Figures are of two kinds, शब्दालंकारs and अर्थालंकारs. शब्दालंकारs are those in which the particular words used are important and do not tolerate exchange with synonyms. In other words in शब्दालंकारs words are पर्यायपरिवृत्त्यसह. अर्थालंकारs on the other hand are those in which the sense is important. Therein, words are पर्यायपरिवृत्तिसह. If other words having the same meaning are used, the figure is not lost.

श्लेष is both a शब्दालंकार and an अर्थालंकार. अर्थालंकार श्लेष is treated of below शब्दालंकार श्लेष was dealt with in the 9th Ullāsa.

When both word and sense are important that figure is known as उभयालंकार or शब्दार्थालंकार. श्लिष्टे वाचके or श्लिष्टशब्दनिबन्धन परंपरित is such a शब्दार्थालंकार. For, in विद्वन्मानसहंस...वरवीर while मानस is पर्यायपरिवृत्त्यसह other words are पर्यायपरिवृत्तिसह. Mammaṭa himself has said (उक्तम्) before in the 9th Vllasa and will say (वक्ष्यते) again that this परंपरित is an उभयालंकार.

Mammaṭa has mentioned पुनरुक्तवदाभास as an example of उभयालंकार at the end of the ninth Ullāsa i, e. between his treatment of शब्दालंकारs and अर्थालंकारs. When he knows that श्लिष्टशब्दनिबन्धन परंपरित is an उभयालंकार, he should have treated it along with पुनरुक्तवदाभास at the end of the ninth Ullāsa. How is it then that it is taken for treatment here among अर्थालंकारs? The passage under discussion is intended to answer this quesion.

Mammaṭa pleads that he treats of श्लिष्टशब्दनिबन्धन परंपरित, which he knows well to be an उभयालंकार among अर्थालंकारs for two reasons: (1) Out of regard (अनुरोधः) for well known usage (प्रसिद्धिः). It is well known that श्लिष्टशब्दनिबन्धन परंपरित, which is really an उभयालंकार, has been dealt with among अर्थालंकारs by famous writers. Mammaṭa does the same and thus shows his respect for this ancient well known usage. (2) श्लिष्टशब्दनिबन्धन परंपरित is by other writers called or designated एकदेशविवर्ति. एकदेशविवर्ति is by common consent regarded as an अर्थालंकार. Therefore, Mammaṭa treats श्लिष्टशब्दनिबन्धन परंपरित among अर्थालंकारs.

The reason for which these others (अन्यैः) regard श्लिष्टशब्दनिबन्धन परंपरित रूपक as एकदेशविवर्ति is as follows: In 'विद्वन्मानसहंस...वरवीर' the superimposition of हंस on वरवीर is श्रौत or directly or expressly stated even like the superimposition of अन्तःपुर on रण. But the superimposition

of मानस the lake on मानस the mind is not expressed, but has to be determined by inference (आर्थ) from the force of the words, exactly like the superimposition of नायिका on मण्डलाग्रलता or of उपनायिका on रिपुसेना. Hence विद्वन्मानसहंस एकदेशविवर्ति.

Out of the two reasons that Mammaṭa gives in this passae for treating श्लिष्टशब्दनिबन्धन परंपरित among अर्थालंकारs the first has some cogency. But the second is absolutely unconvincing. The fact that श्लिष्टशब्दनिबन्धन is called एकदेशविवर्ति by others does not effect any change in its character as an उभयालंकार and is really on reason why it should find a place among अर्थालंकार

As a matter of fact both the reasons of Mammaṭa are unsatisfactory. The real reason, which Mammaṭa does not mention, is that the charm in श्लिष्टपरंपरित रूपक lies in this particular kind of रूपक and not in the श्लेष on which it is founded. For, परंपरित occurs even without श्लेष. Therefore, though श्लेष exists hare, it is not to be counted. Consequently, श्लिष्टपरंपरित is an अर्थालंकार.

इति उक्तम्—This has reference to what Mammaṭa has said in the 9th Ullāsa.

वक्ष्यते च—This has reference to what Mammata says later in justification of the three-Fold division of अलंकारs.

एकदेशविवर्ति हि इदम् अन्यैरभिधीयते—इदम् means श्लिष्ट वाचके परंपरितम्. अन्यैः evidently refers to Udbhaṭa, whose एकदेशवृत्ति, as we saw before, corresponds to Mammaṭa's श्लिष्ट परंपरित. From this it is clear, that 'एकदेशविवर्ति' is some scribe's mistake for 'एकदेशवृत्ति'.

The sentence 'एकदेशविवर्ति...धीयते has been explained above as containing Mammaṭa's second reason for treating श्लिष्ट परंपरित among अर्थालंकारs and we have remarked that this reason is absolutely unconvincing. It is possible to interpret this sentence in another way. We may say that Mammaṭa gives only one reason viz. प्रसिद्ध्यनुरोध for including श्लिष्ट परंपरित among अर्थालंकारs and then proceeds to state as an *obiter ditcum* that this श्लिष्ट परंपरित is by others called एकदेशवृत्ति. In this case हि should be taken in the sense of 'indeed.'

Stanza 35—This stanza describes the arm of a king by means of a series of non-paronomastic परंपरित metaphors. आलानम् tying post. संग्रामः एव अमृतसागरः आलोडनीयत्वात्, तस्य प्रमथनं प्रचण्डमालोडनं तदेव क्रीडा सुखनिर्वाह्यत्वात् तस्या विधौ संपादने मन्दरः एतन्नामकः पर्वतः. The idea is the king's arm used to produce violent agitation in the battle. The reference is to the churning of the ocean for obtaining nectar by gods and demons, when the

Mandara mountain was used as a churning rod and created a tremendous agitation therein. अमृतसागर: must be understood as a kind of मध्यमपदलोपी समास: in the sense of अमृतार्थं मथितः सागरः. Or अमृतसागर: should be taken equal to जलसागर: because अमृत means water as well. In this case we shall have to suppose that अमृतम्=जलम् has been used to distinguish this ocean from others such as those of milk etc.

The stanza is an example of भेदभाजि i. e. अश्लिष्टे वाचके or अश्लिष्ट परंपरित. It contains four examples of such परंपरित रूपकs viz. जयकुञ्जरस्य आलानम्. विपद्वारिधेः दृषदां सेतुः, करवालचण्डमहसः उर्वाद्रिः and संग्रामा...मन्दरः Here the superimposition of कुञ्जर on जय is the cause of the superimposition of आलान on भुज. Nobody would ordinarily have thought of superimposing आलानत्व on भुज. But this becomes possible when there is the superimposition of कुञ्जरत्व on जय. The idea is the king's arm keeps victory tied to itself i. e. always wins victory. अत्र नियतस्य निश्चितस्य वस्तुनः कुञ्जरस्य जये आरोपणं परस्य आलानस्य भुजे आरोपस्य उपायः निमित्तम् । अतः परंपरितरूपकमिदम् ।

In the metaphor which is the cause viz. जयकुञ्जर both उपमेय (जयः) and उपमान (कुञ्जरः) are expressed by different (भेदभाज् = भिन्न) i. e. non-paronomastic words. Hence, परंपरित here is भेदभाजि वाचके or अश्लिष्ट.

The other परंपरित रूपकs are to be similarly explained. Thus, the superimpositions of वारिधि on विपद्, of चण्डमहस् i, e. सूर्य on करवाल and of अमृतसागर on संग्राम are respectively the causes of the superimpositions of दृषदां सेतुः, पूर्वाद्रिः (where the sun appears) and मन्दर on भुज. No paronomastic words are used to express the उपमेय and उपमान in the metaphors which represent the causes. Therefore, these are illustrations of अश्लिष्ट परंपरित रूपक.

Stanza 36 — This stanza is an example of अमालारूप or केवल श्लिष्ट परंपरित, which is contained in सद्वंशमुक्तारत्नम्. This is explained as सद्वंशः (समीचीनं कुलम्) एव सद्वंशः (शोभनो वेणुः) तस्मिन् मुक्तारत्न समुज्ज्वलमौक्तिकम्. Here, the superimposition of सद्वंश (good family) on सद्वंश (good bamboo) is the cause of the superimposition of मुक्तारत्न on भवान्. सद्वंश is श्लिष्ट and there is only one such metaphor in the stanza. Hence, the stanza illustrates अमलारूप श्लिष्ट परंपरित. The common property between सद्वंश good family (उपमेय) and सद्वंश good bamboo (उपमान) is एकशब्दवाच्यत्व and that between भवान् (उपमेय) and मुक्तारत्न (उपमान) is सद्वंशे स्थितिः. We cannot regard अलौकिक...जगत्त्रयः as representing the साधारण धर्म between भवान् and मुक्तारत्न, because अलौलिक...जगत्त्रयः is not applicable to मुक्तारत्न.

सद्वंशमुक्तारत्नम्—The underlying idea here is that pearls are found, among other places, in bamboos.

Note that मुक्तारत्नम्. (मुक्ता रत्नमिव) is itself an example of धर्मवादिलुप्ता उपमा, where the साधारणधर्म समुज्ज्वलत्व or उत्कृष्टत्व and उपमाप्रतिपादक इव are dropped. But this figure is covered by the statement 'अगणयित्वा एव तत्'.

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Stanza 37—This stanza is an address to Lord Visnu by some devotee and describes his Tortoise-incarnation.

The stanza is an illustation of अमालारूप अश्लिष्ट परंपरित. This is contained is चतुर्दशलोकवल्लिकन्द: भवान्. चतुर्दशलोका: एव वल्लि: लता तस्या: कन्द: मूलम्. Here the superimposition of वल्लि on चतुर्दशलोक is the cause of the superimposition of कन्द on भवान्. चतुर्दशलोकवल्लि:, which represents the metaphor that is the cause, does not contain paronomasia. And there is only one such metaphor here. Therefore, the stanza is an example of अमालारूप अश्लिष्ट परंपरित.

Between चतुर्दशलोक and वल्लि, उत्तरोत्तरमुपरिगामित्वम् may be regarded as the सा. धर्म. Similarly आलम्बनत्व is the सा. धर्म between भवान् and कन्द :.

इति च अमालारूपकमपि परंपरितं द्रष्टव्यम्—Mammaṭa here tells us that as illustrated in the two above stanzas (इति) परंपरित should be understood to exist in a not-garland form also i. e. in a pure or lonely form. This means, according to Mammaṭa, परंपरित has two forms, मालारूप and अमालारूप. But why does Mammaṭa not say so in the Kārikā ?

A परम्परितरूपक consists of two metaphors of which one is the cause and the other effect. Now for considering which is the cause and which the effect, the general criterion is that the metaphor which can exist independently is the cause. Thus in विद्वन्मानसहंस—वरवीर, मानसमेव मानसम् is the cause of वरवीर एव हंस:. We must however add that whlte this works satisfactorily in the case of श्लिष्ट परम्परित it may not work in the case of आश्लिष्ट परम्परित. Hence in आलानं जयकुञ्जरस्य—the metaphor जय: एव कुञ्जर: regarded by मम्मट as cause cannot exist independently for there is no obvious सा. धर्म between the two.

Stanza 38—This is rather a prosaic stanza, which has apparently been composed to serve as an illustration of रशनारूपक.

We saw before that रशनोपमा occurs when the उपमेय of a preceding sentence successively becomes the उपमान in the succeeding. रशनारूपक is the opposite of this. In रशनारूपक the उपमान in a preceding sentence becomes successively the उपमेय in the following. यथोर्ध्वमुपमानस्य यदा स्यादुपमेयता। तदालंकारिकै: प्रोक्तं रूपकं रशनात्मकम् ॥ Here कर is उपमान in किसलयकरै: (किसलयान्येव करास्तै:) Then, it becomes उपमेय in करकमलै:

(कराः एव कमलानि तैः) कमल, which is उपमान here becomes उपमेय in कमलमुखैः and मुख which is उपमान in कमलमुखैः becomes उपमेय in मुखेन्दुभिः. Thus, the various रूपकs are connected with one another as the links in a girdle. Hence, the stanza is an example of रशनारूपक.

इत्यादि...न लक्षितम्—Here Mammata tells us that रशनारूपक does not possess charm. Therefore, it has not been defined by him in the Kārikā (न लक्षितम्=कारिकायां तस्य लक्षणं न कृतम्).

In this connection read Udyota 'उपमेयोत्कर्षप्रतिपादिनाम् उपमानीकृतानामुपमेयीकरणे तदुत्कर्षप्रतिपादनस्थगनात् ।'

In spite of the above, we think रशनारूपक has a sufficient charm to rank as a division of रूपक. Needless to say that this is a personal feeling.

(7) अपह्नुतिः or Concealment

प्रकृतं...अपह्नुतिः—The figure अपह्नुति arises when a matter in hand viz. an उपमेय is denied i. e. is represented as non-existent or false and another i. e. an उपमान is established in its place e. g. नेदं मुखं किंतु चन्द्रः. Here मुख, which is प्रकृत or उपमेय is denied i. e. is represented as not being there (असत्य) and चन्द्र, which is अप्रकृत or उपमान, is established in its place. Hence 'नेदं मुखं किंतु चन्द्रः' is a proper अपह्नुति.

It will be seen that अपह्नुति is developed (1) when there is a denial of the प्रकृत or उपमेय (2) when there is an establishment of the अप्रकृत or उपमान in the place of the प्रकृत or उपमेय, and (3) when both these are आहार्य or volitional. It should be noted that though Mammaṭa does not specifically say so, अन्यत् स्थाप्यते means अन्यद् अप्रकृतमुपमानं वा प्रकृतस्य उपमेयस्य वा स्थाने स्थाप्यते.

In the Kārikā Mammaṭa lays down प्रकृतनिषेध and अप्रकृतस्थापन as the essentials of अपह्नुति. These are general terms, but in the vṛtti he restricts them by paraphrasing प्रकृत by उपमेय and अन्यत् or अप्रकृत by उपमान. This means that according to Mammaṭa the thing denied must be an उपमेय and the thing established an उपमान i. e. अपह्नुति must be based on औपम्य. In thus restricting the scope of अपह्नुति Mammaṭa has made himself liable to the charge of पूर्वापरविरुद्धाभिधान. For, while dealing with अलंकारध्वनि in the 4th Ullāsa he explains the nature of a suggested अपह्नुति (on p. 141 वामनाचार्य), that is present in a certain stanza, from which it is quite clear that he does not regard औपम्य as the basis of अपह्नुति. Under these circumstances the words उपमेयम् and उपमानम्, occurring in the vṛtti must be regarded as उपलक्षण or प्रायिक i. e. as suggesting that अपह्नुति should generally be based on उपमेयोपमानभाव, but that if in some cases this उपमेयोपमानभाव

is not found, that need not prevent them from being examples of अपह्नुति. The definition of अपह्नुति thus comes to be 'प्रकृतं किंचित् निषिध्य तत्स्थाने कस्यचिद् अन्यस्य स्थापनम्'.

This view regarding the nature of अपह्नुति finds support in दण्डी, हेमचन्द्र and केशवमिश्र. But it must be stated that the majority of rhetoricians hold that अपह्नुति must be based on औपम्य c. f. the definitions of भामह, रूद्रट and जगन्नाथ. Since in this figure, no charm is developed merely by denying a thing and establishing another in its place, we also feel that औपम्य is necessary for अपह्नुति.

About Mammaṭa we believe that he holds that उपमेयोपमानभाव is necessary for अपह्नुति. That is why he purposely paraphrases प्रकृत and अन्यत् of the Kārikā by उपमेय and उपमान respectively. As regards his statement in the 4th Ullāsa, well, it seems to have been made without proper thinking.

In अपह्नुति we must also remember that the denial and the establishment must be आहार्य or intentional i. e. though we deny a thing and establish something else in its place, we are quite conscious of the real state of things i. e. that the two are different. In order to bring out this characteristic of अपह्नुति the Udyota paraphrases स्थाप्यते of the Kārikā by आहार्यनिश्चयविषयीक्रियते. Hence 'न पद्मं मुखमेवेदं न भृङ्गौ चक्षुषी इमे' (काव्यादर्श ii. 36 ab) is not an अपह्नुति, because here we have the representation of the real state of things and there are no आहार्य, निषेध and स्थापन.

The name अपह्नुति is significant. It means concealment from (अप + ह्नु + नुते to conceal). The figure is so called, because here we have the concealment of the उपमेय.

According to the way in which the निषेध and स्थापन are conveyed अपह्नुति is of two kinds viz. (1) शाब्दी where the निषेध is expressed by means of the negative particle न ; and (2) आर्थी where the निषेध and also the स्थापन are indirectly conveyed. There are quite a number of ways in which the निषेध and स्थापन can be indirectly conveyed e. g. by the use of such words as कपट, कैतव, छद्म, छल, मिष and वपुस् or by the use of verbs like परिणम्. Then again, according to the order in which the निषेध and स्थापन are mentioned the figure is once more two-fold viz- (1) यत्र अपह्नवपूर्वकः आरोपः and (2) यत्र आरोपपूर्वकः अपह्नवः

Apropos the latter division it is pointed out that the gerund in निषिध्य must not be regarded as significant. Properly speaking the gerund in Sanskrit is used to denote the prior of two actions that

have the same agent, according to 'समानकर्तृकयोः पूर्वकाले' पा. 3. 4. 21 (समानकर्तृकयोर्धात्वर्थयोः पूर्वकाले विद्यमानाद् धातोः क्त्वा स्यात् । भुक्त्वा व्रजति । (सि. कौ). If the gerund निषिध्य is understood in its real grammatical sense, it would mean that in अपह्नुति the निषेध must come first and then the स्थापन i. e- we must always have निषेधपूर्वकः आरोपः'. But 'आरोपपूर्वकः अपह्नवः' is also regarded as conducing to अपह्नुति. Therefore, it is said that the gerund is not significant.

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Stanza 39—This stanza is addressed by Śiva to Pārvati on seeing the dark spot on the full moon. The main idea in the stanza is 'नायं कलङ्कः, किंतु इयं रजनिरमणी.' Here कलङ्क which is the प्रकृत or उपमेय is denied and रजनिरमणी, who is अन्यत् or अप्रकृत or उपमान, is established in its place. So अपह्नुति is properly developed in the stanza. The common property between कलङ्क and रजनिरमणी is of course darkness (श्यामत्वम्).

This अपह्नुति is शाब्दी, because the निषेध is expressly by 'अयं नैव कलङ्को विलसति.' Then again it belongs to the 'अपह्नवपूर्वकारोप' variety, because here we have first the denial of the spot and then the establishment of the lady-night in its place.

रजनिरमणी is a रूपक because रतिश्रान्ता शेते goes primarily with रमणी. The common property between रजनि and रमणी is स्त्रीत्व or प्रियात्व. The night is the beloved of the moon. Note his name निशापतिः.

Stanza 40—The stanza is addressed by a separated girl to a friend. Cupid is very antagonistic towards people in love, who grow thin in separation. Mango-trees were in blossoms, on which bees were perching. The lady says that Cupid has really put dark poison under the guise of the bees on the blossoms, which are his arrows, in order to cause severe pain to separated lovers.

Here the idea (प्रतीतिः) that we get from the stanza is 'न [इमानि] सभृङ्गाणि, सहकाराणि, अपि तु सकालकूटाः शराः'. Thus, सभृङ्गाणि सहकाराणि are denied and सकालकूटाः शराः are established in their place. These two are related to each other by उपमेयोपमानभाव. Hence we have proper अपह्नुति in the stanza. As the denial of सभृङ्गसहकारs is conveyed by the word छल the अपह्नुति is आर्थी. As the निषेध of सभृङ्ग सहकारs comes first and the स्थापन of सकालकूट विशिखs afterwards, the अपह्नुति once more belongs to the 'अपह्नवपूर्वकारोप' variety.

Stanza 41—The stanza is supposed to have been addressed to a voluptuary by the maid of a courtezan, wherein she describes the

fascinating beauty of her mistress. Cupid was burning with the fire of Siva's anger. He, therefore, threw himself in the lake of loveliness on the hip-region of this beautiful damsel. A line of smoke, suggesting the extinction of the embers in the form of Cupid's limbs, arose and was visible on her abdomen in the form of the line of hair.

Here the idea (प्रतिपत्तिः) is 'न [इयं] रोमावलिः, [अपि तु] धूमशिखा इयम्'. The निषेध is conveyed by the word वपुस् and the स्थापन by परिणमति. Hence, अपह्नुति is आर्थी. Further, स्थापन is first stated by 'शिखा धूमस्येयं परिणमति' and then comes the निषेध in 'रोमावलिवपुः'. Therefore, in this अपह्नुति we have आरोपपूर्वकः अपह्नवः.

There are two other figures in this stanza. लावण्यामृतसरसि is an example of अतिशयोक्ति, for here the उपमेय viz. वराङ्गम् is completely swallowed by the उपमान viz. लावण्यामृतसरः. In अङ्गाङ्गाराणाम् we have a रूपक must be dissolved as अङ्गानि एव अङ्गाराः, because प्रशम and धूमावलि primarily go with अङ्गाराः and not with अङ्गानि.

एवमियम् (अपह्नुतिः) भङ्ग्यन्तरैः (भङ्गिः-ङ्गी = प्रकारः. भङ्ग्यन्तरैः = प्रकारान्तरैः) अपि ऊह्या (अनुमेया तर्क्या)—Mammata here tells us that there are other ways of conveying अपह्नुति i. e. conveying the अपह्नव and आरोप which constitute it, and that these should be inferred from the two ways illustrated in stanzas 40 and 41.

Viśvanatha speaks of a second kind of अपह्नुति, which consists in concealing a thing, which one has somehow divulged, either by means of paronomasia or otherwise (गोपनीयं कमप्यर्थं द्योतयित्वा कथंचन ॥ 38 यदि मिषेणान्यथा वान्यथयेत् साप्यपह्नुतिः ॥...39 सा. द.). This variety evidently has no basis of औपम्य. The कुवलयानन्द calls this छेकापह्नुतिः (Clever Concealment). Its example प्रजल्पन् मत्पदे लग्नः कान्तः किं न हि नूपुरः । कु.

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(8) श्लेषः or Paronomasia or Pun

श्लेषः...भवेत्—This is the definition of अर्थश्लेष. अर्थश्लेष arises when words which ordinarily have one sense convey two owing to peculiar circumstances. The words 'एकस्मिन् वाक्ये' of the Kārikā and the expression 'एकार्थप्रतिपादकानामेव' of the Vṛtti are intended to distinguish अर्थश्लेष from शब्दश्लेष In order to understand this distinction we must know a little more about शब्दश्लेष.

श्लेष, as we saw before, is of two kinds viz. शब्दश्लेष and अर्थश्लेष. शब्दश्लेष is that where double-meaning words express more than one sense. According to one principle of division शब्दश्लेष is of three kinds

viz. सभङ्ग, अभङ्ग and उभयात्मक (पुनस्त्रिधा सभङ्गोऽथाभङ्गस्तदुभयात्मकः । सा. द. x. 12). When an expression has to be split up in two different ways in order to obtain two senses therefrom, that is an example of सभङ्ग श्लेष e. g. कमलासंकोचः, दुर्गामार्गणम् and सत्यप्रीतिः of stanza 34. When a word expresses two senses without being split up in two different ways, that is called अभङ्ग श्लेष e. g. मानसम् of stanza 34 and वंश of stanza 36. When both these kinds of श्लेष occur in one stanza, it constitutes an example of उभयात्मक श्लेष e. g. stanza. 34

अर्थश्लेषः and शब्दश्लेषः

Both these figures resemble, because in both two senses are conveyed. But their distinction is as follows: (1) In अर्थश्लेष words naturally have only one meaning, while in शब्दश्लेष words are always double-meaning. एकार्थप्रतिपादकानामेव thus represents a point of distinction betwen अर्थश्लेष and शब्दश्लेष. (2) In अर्थश्लेष words are पर्यायपरिवृत्तिसह i. e. can be changed for their synonyms; in शब्दश्लेष words are पर्यायपरिवृत्त्यसह i. e. they do not admit of exchange with synonyms. (3) In अर्थश्लेष there is only one-sentence. In शब्दश्लेष there are two, representing the two natural senses of the paronomastic words. त्वां सर्वदोमाधवः पायात् is equal to त्वां सर्वदः माधवः पायात् and त्वां सर्वदा उमाधवः पायात्. It will thus be seen that एकस्मिन् वाक्ये represents another point of distinction between अर्थश्लेष and शब्दश्लेष.

It must be pointed out that though 'एकस्मिन् वाक्ये' in the Kārikā is intended to distinguish अर्थश्लेष from शब्दश्लेष, Mammata does not say anything about this in the Vṛtti. On the contrary he brings out in the Vṛtti another point to distinguish अर्थश्लेष from शब्दश्लेष in the expression 'एकार्थप्रतिपादकानामेव', a point which finds no mention in the Kārikā. This once more reveals his unsystematic method.

It should be noted that Mammata's words एकार्थप्रतिपादकानामेव शब्दानां यत्र अनेकः अर्थः स श्लेषः' seem to contain a contradiction. For, if words are एकार्थप्रतिपादक, how can they convey more than one sense?

This apparent contradiction is removed in two ways: (1) Though words have naturally one sense, they convey two on account of their union or identification (श्लेषः) with other words of similar forms, but of different meanings. Thus, उदय (stanza 42), which means rise, conveys the other sense of prosperity owing to its being identical with another word उदय which means prosperity. If it be urged that this practically means thāt उदय is double-meaning and hence there is no distinction between शब्दश्लेष and अर्थश्लेष, we reply in शब्दश्लेष there are double-meaning

words, which are पर्यायपरिवृत्यसह, while in अर्थश्लेष the so-called double-meaning words are पर्यायपरिवृत्तिसह. It will thus be seen that the assertion that in अर्थश्लेष words are एकार्थप्रतिपादक or स्वभावादेकार्थ is rather flimsy. (2) When it is said that in अर्थश्लेष words are एकार्थप्रतिपादक, what is meant is that they naturally signify one general sense, two particular shades of which are understood from the absence of any such circumstance as संयोग to restrict it to one. Thus, उदय means rise in general, both physical and metaphorical. There is nothing to restrict the word to either of these two particular senses. Hence, both are understood eggually prominently. But in शब्दश्लेष there is no such thing as a general and particular sense. These words definitely have two different senses. That is what makes them पर्यायपरिवृत्यसह.

श्लेष: is derived from श्लिष् श्लिष्यति to embrace, to unite. In शब्दश्लेष two different words of the same form are united in one, while in अर्थश्लेष two different senses are united in one word. That is why these figures are called श्लेष.

Stanza 42—This stanza contains a description of the sun and a king. Thus उदय: = (1) rise; (2) prosperity. दिङ्मालिन्यम् = (1) darkness of the quarters (2) misery of the people residing in all directions. निद्रामुद्रा = (1) the seal of sleep. The sun puts an end to sleep. (2) the seal of sleepishness or lethargy. The king inspires people to become energetic. क्रिया: = (1) religious rites; (2) good actions. स्वैराचार:-(1) wanton conduct such as adultery; (2) wilful conduct. विभाकर:— Both the sun and the king are so called, because they are a mine (आकर:) of lustre. Commentators take विभाकर as the proper name of the king. विभाकर is also a synonym of the sun. That is how it conveys two senses. But with this interpretation विभाकर would be पर्यायपरिवृत्यसह and hence an example of शब्दश्लेष only.

Thus, as the words in this stanza are ordinarily एकार्थप्रतिपादक only and yet convey more than one . e. two senses, one going with the sun and the other with the king, the stanza is an example of अर्थश्लेष. As the words are एकार्थप्रतिपादक, they are पर्यायपरिवृत्तिसह. Thus, if we substitute उदयम् by उन्नतिम्, मालिन्यम् by कार्ष्ण्यम्, क्रिया:. by कर्माणि etc., the अर्थश्लेष would sill be there. Hence, it is distinguished from शब्दश्लेष by the एकार्थप्रतिपादकत्व or पर्यायपरिवृत्तिसहत्व of words.

श्लेष: and अभिधामूलव्यञ्जना or शब्दशक्तिमूलध्वनि:

अत्र अभिधाया:...वाच्यौ: — This sentence is intended to point out the distinction between श्लेष: and अभिधामूलव्यञ्जना (for which vide 2nd Ullasa

Kārikā 14). Both these resemble because in both two senses are conveyed. But the distinction between them is as follows. In अभिधामूलव्यञ्जना owing to the presence of some such circumstance as संयोग the expressive power of the double-meaning words is restricted to one sense, which alone is वाच्य or expressed by those words. The second sense is conveyed by means of व्यञ्जना afterwards and thus becomes व्यङ्ग्य. In श्लेष on the other hand the expressive power of words is not restricted owing to the absence of any such circumstance as संयोग. Hence, both the senses, viz. the sun and the king in the present stanza, are conveyed by अभिधा and are, therefore, वाच्य.

Difference of opinion exists among rhetoricians as to whether श्लेष is a शब्दालंकार or अर्थालंकार. Our author, whom Viśvanatha follows, holds that it is both a शब्दालंकार and an अर्थालंकार. उद्भट gives श्लेष as an अर्थालंकार only. He divides it into two kinds, अर्थश्लेष and शब्दश्लेष, which exactly correspnd to अभङ्गश्लेष and सभङ्गश्लेष. Vide his काव्यालंकारसार pp. 54–57. Ruyyaka also treats श्लेष among अर्थालंकारs and divides it into three kinds viz. शब्दश्लेष (=सभङ्गश्लेष), अर्थश्लेष (=अभङ्गश्लेष) and उभयश्लेष. Vide his अलंकारसर्वस्व p. 96.

Another point to note with reference to श्लेष is that it enters into combination with many other figures such as उपमा, रूपक, अप्रस्तुतप्रशंसा, समासोक्ति and सहोक्ति as their अनुग्राहक or helper and develops newer and newer charm. Read रसगङ्गाधर p. 402

This characteristic of श्लेष has given rise to another discussion viz. whether श्लेष, when combined with other figures, should be regarded (1) as stronger than those figures and thus able to prevent their cognition, or (2) as their equal and thus capable of entering into combination with them, or (3) as weaker than they, and thus liable to be thrown into the background by them. The first is the view of उद्भट and the second that of Mammaṭa, Ruyyaka, Jagannatha and others. Who held the third view is not definitely known. Read रसगङ्गाधर pp, 393–396. Also vide काव्यप्रकाश उल्लास ix. pp. 516–529 (वामनाचार्य); अलंकार-सर्वस्व pp. 97 ff.

(9) समासोक्तिः or the Speech of Brevity

परोक्ति. ... समासोक्तिः—This is the definition of समासोक्तिः. Construe श्लिष्टैः (श्लेषयुतैः व्यर्थप्रतिपादकैः) भेदकैः (भेदयन्ति व्यवच्छेदयन्ति इति भेदकानि विशेषणानि तैः) परोक्तिः (परस्य अप्रकृतस्य अर्थस्य उपमानरूपस्य उक्तिः अभिधानं प्रतिपादनम्) समासोक्तिः. Thus (1) From the description of a relevant matter, an irrelevant matter is understood. (2) Such irrelevant matter is understood by

means of paronomastic adjectives. (3) The substantive in the sentence which describes a relevant matter is not paronomastic. An example is: अयमैन्द्रीमुखं पश्य रक्तश्चुम्बति चन्द्रमाः. Here from the description of the moon, who is rising in the east and is प्रकृत, we understand a नायक who kisses his beloved and who is अप्रकृत. This is done by means of the adjective रक्त, which is paronomastic and means अरुण or red and अनुरागयुत or full of affection. The plural in श्लिष्टैः भेदकैः must be regarded as अविवक्षित. मुखम् in ऐन्द्रीमुखम् is also paronomastic and signifies प्रारम्भम् and वदनम्. The substantive चन्द्रमाः is not double-meaning and does not in any way help us to understand the अप्रकृत नायक.

न तु विशेष्यस्यापि सामर्थ्यात्–These words are put in the Vṛtti in order to distinguish समासोक्ति from अर्थश्लेष, where the substantive also e. g. विभाकरः in stanza 42 above, is either actually श्लिष्ट or अनेकार्थप्रतिपादक.

The name समासोक्तिः is significant, समासः means brevity (संक्षेपः). Here two matters viz. प्रकृत and अप्रकृत are stated briefly. Hence the figure is so called. Compare 'संक्षेपवचनात् समासोक्तिरित्याख्या ।' वामन iv. 3. 3.

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Stanza 43—The context of this stanza is 'समरपतितं स्वामिनमवेक्ष्य वीरपत्न्या इयमुक्तिः' सुधासागर p. 592. The stanza tells us that the Glory of victory, who used to feel some indescribable pleasure (उल्लासः आनन्दः) at the touch of the warrior's arm, does not shine now, but has grown weak. Here जयलक्ष्मी is प्रकृत and from the use of the distinguishing words (भेदकैः) उल्लासः, उज्ज्वला and दुर्बला we obtain the comprehension of some beloved (कान्ता), who is पर or अप्रकृत, and who also used to experience supreme pleasure at the touch of her lover's arm and has grown lustre-less and weak in his absence. उल्लासः, उज्ज्वला and दुर्बला are applicable to both जयलक्ष्मी and कान्ता. This double application is brought out by the संप्रदायप्रकाशिनी thus: 'बाहुस्पर्शो दोःसंनिधिः पाणिपीडनं च । उल्लास अभिवृद्धिः हर्षश्च । दुर्बला निर्स्थैर्या कृशा च ।' The word जयलक्ष्मी alone, which is the विशेष्य, has no power to express beloved (कान्तावाचकत्वम्). Thus, as the अप्रकृत कान्ता is conveyed by the sentence, which describes the प्रकृत जयलक्ष्मी, by means of the भेदक words उल्लासः, उज्ज्वला and दुर्बला, but not by means of the substantive जयलक्ष्मीः this stanza is an example of समासोक्तिः. अत्र प्रकृतजयलक्ष्मीप्रतिपादकवाक्येन 'उल्लासः' 'उज्ज्वला' 'दुर्बला' इति भेदकमाहात्म्यात्, न तु 'जयलक्ष्मी' इत्येतस्य विशेष्यस्य सामर्थ्यादपि अप्रकृतकान्तायाः अभिधानम् इति समासोक्तिः ।

समासोक्ति is an important figure but its treatment by मम्मट is very unsatisfactory. Please notice that the essence of समासोक्ति lies not in परोक्ति so much as in the attribution of the behaviour (व्यवहार) of the

अप्रकृत to the प्रकृत. Though मम्मट has not expressed this, he obviously means it. Then again, paranomastic adjectives are not absolutely necessary for समासोक्ति. In fact, the words उल्लास, उज्ज्वल and दुर्बल cannot be said to be श्लिष्ट though they convey two different shades of meaning. Further in the expression of अप्रकृतस्य अभिधानम् given in the वृत्ति as paraphrase of परोक्ति, अभिधानम् does not mean अभिधया प्रतिपादित but means व्यञ्जनया बोधित or suggested.

विश्वनाथ defines समासोक्ति as ' समासोक्तिः समैर्यत्र कार्यलिङ्गविशेषणैः । व्यवहारसमारोपः प्रस्तुतेऽन्यस्य वस्तुनः ॥ 57 साहित्यदर्पण. 156

Though मम्मट does not give any divisions of समासोक्ति, it is useful to see the divisions given by विश्वनाथ.

समासोक्ति

- (1) समकार्योत्था
- (2) समलिङ्गोत्था
- (3) समविशेषणोत्था
  - (a) श्लिष्टविशेषणोत्था
  - (b) औपम्यगर्भविशेषणोत्था
  - (c) साधारणविशेषणोत्था

समासोक्तिः and रूपकम्

Resemblance:—In both औपम्य is ultimately brought out on account of the उपमेयोपमानभाव existing between the प्रस्तुत (e. g. जयलक्ष्मी and मुखम्) and the अप्रस्तुत (e. g. कान्ता and चन्द्रः).

Distinction : (1) In रूपक the उपमान overpowers the nature of the उपमेय by superimposing its own upon it. In समासोक्ति on the other hand the अप्रकृत merely attributes its behaviour to the प्रकृत and thus makes it more charming than before. (2) In रूपक, the उपमान is expressly stated, but in समासोक्ति the अप्रकृत is only suggested on account of certain circumstances such as paronomastic adjectives.

समासोक्तिः and श्लेषः

Resemblance : In both there are double-meaning words and two senses.

Distinction : (1) In श्लेष both the adjectives and the noun (विशेष्यम्) are double-meaning ; in समासोक्ति only the adjectives are double-meaning. अधिकृत्यं इदमुच्यते। अलंकारसर्वस्व p. 95; नायं (श्लेषः) समासोक्ति :। (2) In श्लेष both the senses are वाच्य. Both are equally प्रकृत. But in समासोक्ति the sense, which refers to the प्रकृत or उपमेय is वाच्य, while the one which brings out the अप्रकृत or उपमान is व्यङ्ग्य.

(10) निदर्शना or Illustration

निदर्शना is defined as an impossible connection between things which leads to comparison. The two things, the impossible connection between which leads to comparison, may be either two वाक्यार्थs (sentence-senses) or two पदार्थs (word-senses). Thus, निदर्शना is of two kinds: (1) वाक्यार्थनिदर्शना and (2) पदार्थनिदर्शना. वाक्यार्थनिदर्शना naturally requires two sentences. So it is otherwise called अनेकवाक्यगा. पदार्थनिदर्शना is possible in one sentence. So it is otherwise known as एकवाक्यगा. These divisions of निदर्शना may be thus shown:

निदर्शना

(1) वाक्यार्थनिदर्शना or अनेकवाक्यगा
क्व सूर्यप्रभवो वंशः

(2) पदार्थनिदर्शना or एकवाक्यगा
उदयति विततोर्ध्वरश्मिरज्जौ

निदर्शना is so called, because there is in it the citing of an illustration (दृष्टान्तकरणम्). Mammaṭa calls the figure by the name निदर्शना, but while explaining its significance he uses the form निदर्शनम्. Why he thus changes the name we do not know. It may just be due to his carelessness. It may be pointed out that Daṇḍin, Vāmana and Bhoja call the figure निदर्शनम्. निदर्शना or निदर्शनम् means literally pointing out. The figure points out an original proposition i. e. brings it prominently before us by giving an illustration.

Stanza 44—This is रघुवंश 1. 2. Here Kālidāsa says out of modesty that proceeding to describe the solar race with his limited intellect is like desiring to cross the ocean by means of a raft.

Here the two sentences that comprise this stanza do not seem to have any connection between them. But as Kālidāsa has placed these two sentences together, there must be some purpose in such juxtaposition. And that purpose is to bring out camparison or similitude between the two sentence-senses. So the ulimate idea is 'उडुपेन सागरतरणमिव मन्मत्या सूर्यवंशवर्णनम्.' Thus, an impossible connection between two वाक्यार्थs leads to comparison between them. Consequently, this stanza is an example of वाक्यार्थ or अनेकवाक्यगा निदर्शना.

Two things must be noted in connection with these examples of वाक्यार्थनिदर्शना. First, the two sentences that comprise each of these two stanzas are not independent, but interconnected. Their mutual connection has, however, not been expressly stated, but is implied. Hence the उद्योत says that निदर्शना in such stanazas is आर्थी. शाब्दी वाक्यार्थ-

निदर्शना is found in इदं किलाव्याजमनोहरं वपुस्तपःक्षमं साधयितुं य इच्छति । ध्रुवं स नीलोत्पलपत्रधारया शमीलतां छेत्तुमृषिर्व्यवस्यति ॥ शाकुन्तल i. 18. Here the mutual connection between the two sentences is expressly brought out by the use of the relative and demonstrative pronouns यः and सः. Hence this is an illustration of शाब्दी वाक्यार्थनिदर्शना. Secondly, each of the two sentences that embody a वाक्यार्थनिदर्शना cannot be independently understood. The statement becomes understandable, only when the comparison between the two sentence-senses is comprehended. Thus, in a वाक्यार्थनिदर्शना the comprehension of the similitude makes the sentences understandable.

These two characteristics of वाक्यार्थनिदर्शना should be remembered, because it is these that distinguish this kind of निदर्शना from the figure दृष्टान्त, as we shall see below.

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Stanza 45—This is शिशुपालवध 4.20. It contains a description of the रैवतक mountain in the morning of the day following the full moon. Here the mountain corresponds to the elephant, the sun and the moon to the two bells and the rays going up on both the sides of the mountain from these two luminaries to the cords with which the bells were tied.

Here the principal sentence is गिरिः वारणेन्द्रलीलां वहति. Now how can one have the grace of another ? Therefore, the connection between the two पदार्थs i. e. the senses or the words गिरिः and वारणेन्द्रलीलां seems impossible. In order to account for it we have to suppose that वारणेन्द्रलीला is equal to वारणेन्द्रलीलासदृशीं लीलाम्. Thus, an impossible connection between two पदार्थs leads to comparison in this stanza. Here there is only one sentence. Hence, the stanza is an example of पदार्थ or एकवाक्यगा निदर्शना.

Stanza 46—This stanza is addressed to a king and describes how difficult it is to proclaim his virtues. Here the connection between the sense of the sentence ' यस्ते...दधाति ' and that of the three others is impossible. For, what has such an attempt to do with the desire to swim over the ocean etc. ? Thus, the impossible connection between these sentence—senses leads to comparison between them. Hence, the stanza is an example of वाक्यार्थनिदर्शना. As here we have more than one sentence-senses, which represent उपमान, this निदर्शना is मालारूपा.

This निदर्शना usually occurs when an उपमानधर्म is represented as being impossible in the उपमेय. But Viśvanātha points out that it may

arise even when an उपमेयधर्म is represented as impossible in the उपमान. Note 'इयं च क्वचिदुपमेयवृत्तस्य उपमाने असंभवेऽपि भवति।' सा. द. Examples of such निदर्शना are : (1) योऽनुभूतः कुरङ्गाक्ष्यास्तस्या मधुरिमाधरे। समास्वादि स मृद्वीकारसे रसविशारदैः॥ सा. द. (2) वियोगे गौडनारीणां यो गण्डतलपाण्डिमा। अलक्ष्यत स खर्जूरीमञ्जरीगर्भरेणुषु॥ अलंकारसर्वस्व.

This निदर्शना, with its two varieties, वाक्यार्थ or अनेक वाक्यग and पदार्थ or एकवाक्यग, is known as असंभवद्वस्तुसंबन्ध निदर्शना.

Second निदर्शना

स्वस्वहेत्वन्वय...सापरा—This gives us the definition of the second निदर्शना that Mammaṭa treats of. When an action itself (क्रिययैव) conveys the connection between itself (स्व) and its cause (स्वहेतुः), this second निदर्शना is developed. The essentials of this निदर्शना are : (1) There is a certain action. (2) It has a certain cause. (3) The connection between this action and its cause is brought out by the action itself.

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Stanza 47—This stanza tells us how a particle of stone once found a place on the peak of a mountain and how being swept away (धुत) by a gentle breeze it fell down. Here the action is पतन. Its cause is उन्नतपदप्राप्ति. The fact that पतन and उन्नतपदप्राप्ति are related to each other by कार्यकारणभाव is brought out by the पतन itself. This means that the particle of stone as it falls proclaims that an insignificant thing which occupies a high position is sure to come down. Thus, as the पातक्रिया itself publishes the connection viz. कार्यकारणभाव between पतन and its cause viz. लाघवे सति उन्नतपदप्राप्ति, this stanza is an example of अपरा निदर्शना.

अत्र पातक्रियया...ख्याप्यते—This Vṛtti once more reveals Mammaṭa's careless writing. After उन्नतपदप्राप्तिरूपस्य, which is only an adjective, we must supply the word कारणस्य. In that case the word पतनस्य must be replaced by पतनरूपस्य कार्यस्य. All this trouble would have been saved, if Mammaṭa had used उन्नतपदप्राप्तेः instead of उन्नतपदप्राप्तिरूपस्य. संबन्धः of course means कार्यकारणभावरूपः.

The significance of the name in the case of this second निदर्शना lies in the fact that it contains an illustration for the general proposition which it embodies. Thus, in the above stanza the particle of stone supplies an illustration for the general proposition that an insignificant person, who occupies a high position, is sure to fall.

One point to note in connection with this second निदर्शना is this : Mammaṭa does not definitely say whether the statement of the connection between the क्रियास्वरूप and the क्रिया कारण by the क्रिया itself should lead to औपम्य. But evidently he means it. For, he gives to this figure the name निदर्शना itself and we have seen before what the significance of this name is. Thus, in the present stanza औपम्य is suggested to exist between हृषत्कणस्य पात: and उन्नतपदस्थितस्य लघुनः पातः.

This अपरा निदर्शना of Mammaṭa is known an संभवद्वस्तुसंबन्धनिदर्शना.

This निदर्शना is also styled बोधनिदर्शना, because here some lesson is always sought to be conveyed to the world by describing some natural phenomenon in appropriate terms.

The terms असंभवद्वस्तुसंबन्धनिदर्शना and संभवद्वस्तुसंबन्धनिदर्शना are borrowed from विश्वनाथ, who defines निदर्शना as ' संभवन् वस्तुसंबन्धोऽसंभवन् वापि कुत्रचित् ॥ 51 यत्र विम्बानुबिम्बत्वं बोधयेत् सा निदर्शना । ... 52 ' साहित्यदर्पण x. Though the संभवद्वस्तुसंबन्धनिदर्शना of Viśvanātha corresponds to the अपरा निदर्शना of Mammaṭa, there is a difference between the two. According to Mammaṭa the connection between the two things must be कार्यकारणभाव, while according to Viśvanātha the connection may be any one.

It appears to us that limiting the scope of this अपरा or संभवद्वस्तुसंबन्ध निदर्शना by laying down that the वस्तुसंबन्ध must be कार्यकारणभाव is unnecessary. No other rhetorician favours such restriction.

निदर्शना and रूपकम्

As pointed out by Udyota, in रूपक we have identification between two objects which are well known in the world as उपमान and उपमेय, while in वाक्यार्थनिदर्शना, which is sought to be made out as वाक्यार्थरूपक the two वाक्यार्थs are not so known. Secondly, in रूपक owing to similarity between two objects, which we already know, we proceed to identify them; but in निदर्शना the identification appears inexplicable and in order to make it reasonable we presume similarity between the two sentence-senses that are identified.

(11) अप्रस्तुतप्रशंसा or Irrelevant Description

प्रस्तुताश्रया (प्रस्तुतं प्रकृतमाश्रयो यस्याः प्रकृतप्रतिपत्तिजनका) या अप्रस्तुतप्रशंसा (अप्रस्तुतस्य अप्रकृतस्य प्रशंसा वर्णना अभिधानमुक्तिः) सा सैव (अप्रस्तुतप्रशंसा एव अप्रस्तुतप्रशंसा नाम अलंकार एव इत्यर्थः). When there is a description of some irrelevant matter which leads to the description of the relevant one, अप्रस्तुतप्रशंसा occurs. It is of five kinds viz. (1) कार्ये प्रस्तुते तदन्यस्य नाम अप्रस्तुतस्य कारणस्य वचः i. e. when an effect is relevant, its cause which is irrelevant, is stated; (2) निमित्ते प्रस्तुते तदन्यस्य नाम अप्रस्तुतस्य कार्यस्य वचः ; (3) सामान्ये प्रस्तुते

तदन्यस्य नाम अप्रस्तुतस्य विशेषस्य वचः ; (4) विशेषे प्रस्तुते तदन्यस्य नाम अप्रस्तुतस्य सामान्यस्य वचः ; and (5) तुल्ये प्रस्तुते तदन्यस्य नाम अन्यस्य अप्रस्तुतस्य तुल्यस्य वचः.

प्रशंसा is derived from प्र+शंस् शंसति to tell or declare and means mention, statement or description, and not praise. The title अप्रस्तुतप्रशंसा is significant, because here we have a statement of the irrelevant, from which the relevant is implied or suggested.

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Stanza 48 — This is अमरुशतक 10. It is quoted to illustrate the first kind of अप्रस्तुतप्रशंसा viz. कार्ये प्रस्तुते अप्रस्तुतस्य कारणस्य वचः. A young man had decided to start on a journey on a certain day. Soon after this day had passed, he met a friend, who, surprised to see him there, inquired whether he had stopped from going (प्रस्थानात् निवृत्तोऽसि किम्). Instead of answering him in the affirmative the young man waxed eloquent over the reason, which was responsible for his abandoning the journey viz. that his beloved showed eagerness to court death in his absence. Thus the कार्य, which was प्रस्तुत here, was प्रस्थानात् निवृत्तिः. Instead of stating it, the young man mentioned its reason viz. प्रियाकृतं भाविमरणोत्साहसूचनम्. Therefore, this is an example of अप्रस्तुतप्रशंसा, consisting of कार्ये प्रस्तुते अप्रस्तुतस्य कारणस्य वचः.

It should be remembered what figure a particular stanza contains very offten depends upon the context in which it is understood. Thus, Mammaṭa tells us that the above stanza is in reply to a query as to whether the young man has given up the idea of going on a journey. Hence we know that here प्रस्थाननिवृत्तिरूपे कार्ये पृष्टे प्रियाभाविमरणोत्साहरूपकारणमभिहितम्. That is why it is an example of 'कार्ये प्रस्तुते कारणस्य वचः' kind of अप्रस्तुतप्रशंसा.

But अर्जुनवर्मदेव, the commentator of the अमरुशतक, supplies the following context for this stanza : कश्चिद् देशान्तरगमनोपक्रमं विहाय यथापूर्वमवस्थितः केनचिदगमनकारणं पृष्टः प्राह । If the stanza is understood in this context, it would obviously not be an example of 'कार्ये प्रस्तुते कारणस्य वचः' kind of अप्रस्तुतप्रशंसा. For, according to this new context कारण itself would be the प्रस्तुत here. According to अर्जुनवर्मदेव this stanza contains the figure उत्तर which consists in inferring question from an answer.

As we point out in a foot-note on p. 64 all printed editions read 'प्रस्थानात् किमिति निवृत्तोऽसि' for 'प्रस्थानात् निवृत्तोऽसि किम्,' which is our emendation or rather correction. The reading 'किमिति' is absurd. It suggests that the cause itself is प्रस्तुत. In that case Mammaṭa's words 'कार्ये प्रस्तुते' and his quoting this stanza as an illustration of the

first kind of अप्रस्तुतप्रशंसा would be meaningless. The reading of the Pradīpa 'प्रस्थानात् किं निवृत्तोऽसि' does not improve matters. For, it means the same thing as 'प्रस्थानात् किमिति निवृत्तोऽसि.' Therefore, we have corrected the reading of the printed editions into 'प्रस्थानात् निवृत्तोऽसि किम्,' which is the same as that of the Pradīpa with किम् placed at the end. Though Mammaṭa is known to be an inaccurate writer, we do not think he is so careless as to write what the printed editions make him do.

Stanza 49—This stanza is addressed by a poet to a king and describes what happened in the capital of the enemy, when he learnt that this king was ready to march against him (प्रस्थानोद्यत).

This stanza has been quoted as an example of the second variety of अप्रस्तुतप्रशंसा, which consists in कारणे प्रस्तुते अप्रस्तुतस्य कार्यस्य वचः. Here the प्रस्तुत कारण is that the enemies suddenly ran away when they heard that this king was ready to march against them. Instead of stating this cause, the effect thereof viz. what happened after they had run away is described in this stanza. Therefore, it is an example of 'कारणे प्रस्तुते अप्रस्तुतस्य कार्यस्य वचः' variety of अप्रस्तुतप्रशंसा.

It should once for all be noted that in all cases of अप्रस्तुतप्रशंसा the अप्रस्तुत is वाच्य and the प्रस्तुत, which is understood therefrom, is व्यङ्ग्य. The वाच्य अप्रस्तुत is here more striking than the व्यङ्ग्य प्रस्तुत. Therefore, these stanzas are quoted as illustrations of the अलंकार अप्रस्तुतप्रशंसा. They must not be regarded as examples of गुणीभूतव्यङ्ग्य or मध्यम काव्य. Though गुणीभूतव्यङ्ग्यत्व really belongs to them, it is not taken into consideration ('अगणयित्वैव तत्' p. 41) when quoting them as examples of अप्रस्तुतप्रशंसा. Read 'तेन (उक्तेन प्रस्तुतेन कार्येण) च कारणं व्यज्यते इत्यर्थः। अत्र व्यङ्ग्याद् वाच्यस्य अधिकचमत्कारित्वेन न ध्वनित्वव्यपदेशः, किंतु अलंकारव्यवहार एवेति बोध्यम्।' उद्योत

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Stanza 50—This stanza is भल्लटशतक 94. It describes the doings of a fool. This fool once saw a sparkling particle of water on the leaf of a lotus-plant. He thought it was a brilliant pearl. In order slowly to pick it up he extended his fingers, when the water stuck to them and the imaginary bright pearl disappeared. From that time the fool gets no sleep every day at the thought that his pearl has flown away somewhere.

Here the प्रस्तुत is the general proposition that fools entertain attachment or affection (ममत्वम्) for improper objects (अस्थाने). Instead

of enunciating the intended general proposition as such the particular illustration of a fool, who harboured attachment for a worthless object such as a drop of water is mentioned in this stanza. Hence, this stanza is an example of the third variety of अप्रस्तुतप्रशंसा, which consists in 'सामान्ये प्रस्तुते अप्रस्तुतस्य विशेषस्य वचः'.

It must be remarked that it is difficult to accept for this stanza the context which Mammaṭa gives. The stanza does not at all strike us as having been uttered when the प्रस्तुत was the topic of 'जडानामस्थाने ममत्वसंभावना.' The word 'तस्य' and 'स जडः' clearly show that that particular fool is the प्रस्तुत in this stanza. However, as it has been quoted to illustrate 'सामान्ये प्रस्तुते विषेषस्य वचः' variety of अप्रस्तुतप्रशंसा, we cannot but accept the context given by Mammaṭa.

Stanza 51—The context of this stanza is: 'श्रीकृष्णेन नरकासुरे हते तत्सुहृदं (शाल्वं) प्रति तन्मन्त्रिणः इयमुक्तिः' उदाहरणचन्द्रिका.

Here Naraka's minister really wanted to tell Śālva that if he would kill Kṛṣṇa, who had put Naraka to death, and thus extinguish the grief of Naraka's wives, he would be worthy of praise. So the प्रस्तुत here is this particular proposition that Śālva should kill Kṛṣṇa, assuage the grief of Naraka's wives and win praise for himself. Instead of stating this particular proposition, the minister makes a general declaration that he who, by wrecking vengeance on the enemy, removes the grief of his dead friend's wives, becomes praiseworthy etc. Therefore, this stanza is an example of the fourth kind of अप्रस्तुतप्रशंसा, which consists in विशेषे प्रस्तुते अप्रस्तुतस्य सामान्यस्य वचः. It may be noted that the device of using this particular kind of अप्रस्तुतप्रशंसा to suggest to Śālva the necessity of avenging Naraka's slaughter is appropriately used by the minister. For, it is not proper for a minister to suggest to a king what he should do in a direct manner.

तुल्ये...हेतुः—This passage tells us that the 5th variety of अप्रस्तुतप्रशंसा which consists in तुल्ये प्रस्तुते अप्रस्तुतस्य अन्यस्य तुल्यस्य वचः' has three further sub-divisions viz. when the cause of the suggestion of a relevant similar from the statement of an irrelevant similar is either (1) श्लेष or (2) समासोक्ति or (3) सादृश्यमात्र. What is meant is this: When from an irrelevant similar, another relevant similar is implied, this implication may arise from three causes or sets of circumstances viz. (1) When both the adjectives and the substantive in the stanza are paronomastic or double-meaning. This happens in श्लेष. So श्लेष is declared to be the first reason for 'तुल्यात् तुल्यस्य आक्षेपः'. (2) When only the adjectives are double-meaning. This occurs in समासोक्ति. Thus, समासोक्ति is the

second reason of the implication of a similar from a similar. (3) When there is mere resemblance between the two similars.

It will be seen from the above that the words श्लेष and समासोक्ति are here used not in the sense of the figures of those names, but to denote certain circumstances which are found in those figures. Thus, श्लेष means double-meaning विशेषणs and विशेष्य, while समासोक्ति means double-meaning विशेषणs only. That Mammaṭa should have used the names of these figures to designate the circumstances found underlying them is once again an indication of his loose writing.

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Stanza 52—This stanza is भल्लटशतक 79. It is supposed to have been addressed by a minister to his king, who has been deprived of his kingdom by the enemy. The stanza contains a description of Lord Viṣṇu, who with a view to save the world went through certain incarnations that were derogatory to his greatness. The fallen king, it is suggested, should follow the path shown by Viṣṇu in order to save his people.

पुंस्त्वादपि प्रविचलेत्—This refers to Viṣṇu's assumption of the form of मोहिनी at the time of depriving the demons of their share of nectar. अधोऽपि यायात्—This has reference to Viṣṇu's incarnation as a Tortoise, when he went down to Pātāla with a view to support the earth on his back, or to his incarnation as a Boar, when also he went down to Pātāla in order to lift the earth up on his tusk. प्रणयने (अभ्यर्थने) न महानपि स्यात्—This has reference to Vāmanāvatāra, when the Lord became a pigmy (न-महान्) at the time of preferring a request to Bali. Thus, the words पुंस्त्वम् (पुल्लिङ्गं शौर्यं च), अधोयानम् (पातालगमनं निकृष्टावस्थाप्राप्तिश्च) and न-महान् (वामनः महत्त्वविरहितश्च) are double-meaning. Similarly, विश्वम् also means the world (जगत्) as also all the people in the kingdom. And last the substantive पुरुषोत्तम is paronomastic and means Lord Viṣṇu as well as this king, who was the best of men.

In this stanza the प्रस्तुत is the king. Instead of describing him the poet describes the अप्रस्तुत Viṣṇu, who is similar (तुल्य) to that king. From the description of the अप्रस्तुत Viṣṇu, we understand the प्रस्तुत king on account of the paronomastic adjectives (understood in the wider, not in the grammatical, sense) such as पुंस्त्व etc. and the paronomastic substantive (विशेष्य) viz. पुरुषोत्तम. Therefore, this stanza is an example of श्लेषहेतुका तुल्ये प्रस्तुते तुल्याभिधानरूपा अप्रस्तुतप्रशंसा.

Though this stanza appears very similar to stanza 42 above, it is not an example of श्लेष, because here we suppose that विष्णु is अप्रस्तुत

and वाच्य and the king प्रस्तुत and व्यङ्ग्य. In श्लेष both are प्रस्तुत and वाच्य. It is also pointed out that the word पुरुषोत्तम by its well-known denotative power first creates the apprehension of Viṣṇu, who is अप्रस्तुत. Then the great man, who is प्रस्तुत, is implied. Therefore, this is अप्रस्तुतप्रशंसा and not श्लेष.

Stanza 53 — This stanza is an address to the moon. The moon is deprived of his lustre by the sun as he rises. It is, therefore, proper for the moon to retaliate against the sun. But the moon grasps his feet (also punningly, derives rays or lustre from him). If it be said that he does so, because he is exhausted, yet it is sheer stupidity that he shines refulgently in the sky with this borrowed lustre.

The moon is surely अप्रस्तुत in this stanza. The stanza is not composed to describe the moon in this manner. It is, really meant to refer to the case of a man, who, instead of retaliating against an enemy who has deprived him of his prosperity and reduced him to destitution, falls at his feet and accepts help from him. Not only this, but with the help thus derived he makes himself prominent, which only shows how stupid he is.

The stanza contains श्लिष्ट adjectives, but the substantives चंद्र and रवि are not श्लिष्ट.

In this stanza the प्रस्तुत is कश्चित् अभिमानशून्यः पुरुषः and the अप्रस्तुत is चन्द्रः. From the description of the अप्रस्तुत moon, we get the idea of the प्रस्तुत lack-self-respect man. Here the adjectives are paronomastic, but not the substantives. This is what is found in समासोक्ति. Therefore, the stanza is an example of समासोक्तिहेतुका तुल्ये प्रस्तुते तुल्याभिधानरूपा अप्रस्तुतप्रशंसा.

Stanza 54 —This stanza is ascribed to भट्टेन्दुराज by क्षेमेन्द्र in his औचित्यविचारचर्चा, to श्रीशुक in शार्ङ्गधरपद्धति. In both these there are minor variations in readings. This is also quoted exactly in the same form as here in सुभाषितावलि as No. 891 unascribed.

The stanza finds fault with the ocean for collecting water from the mouths of rivers on all sides and for turning it saline, sacrificing it in the submarine fire (वडवादहने) and storing it in the cavern of the nether world.

The ocean is clearly अप्रस्तुत here. The प्रस्तुत is some thoughtless man, who amasses riches from all quarters, but does not put them to proper use. There are no paronomastic words in this stanza. But there is simple resemblance between the ocean and such a man as far

as their actions are concerned. From the अप्रस्तुत ocean we here get the apprehension of the प्रस्तुत thoughtless man from simple resemblance existing between the two. Therefore, this stanza is an example of सादृश्यमात्रहेतुका तुल्ये प्रस्तुते तुल्याभिधानरूपा अप्रस्तुतप्रशंसा.

इयं च क्वचित् ०—Mammaṭa is here introducing a new principle of division with reference to the fifth variety of अप्रस्तुतप्रशंसा, which consists in 'तुल्ये प्रस्तुते अन्यस्य अप्रस्तुतस्य तुल्यस्य अभिधानम्'. The new principle is प्रतीयमानार्थस्य अध्यारोपः If the वाच्यार्थ, which represents the अप्रस्तुत, is understandable without the superimposition of the व्यङ्ग्यार्थ, which is प्रस्तुत, on it, we have the first variety according to this new principle. If the वाच्यार्थ cannot be understood without the superimposition of the व्यङ्ग्यार्थ, on it, we get the second variety. And the third variety arises when the वाच्यार्थ requires such superimposition in one part and does not require it in another in order to be understandable. In fact this new three-fold division means just this viz. whether the वाच्यार्थ is independently possible or understandable, or not possible, or is possible in some part and not possible in another. Note 'वाचङ्ग्च संभवासंभवोभयरूपतया त्रिप्रकारा इयम् ।' साहित्यदर्पण

Thus, the fifth variety of अप्रस्तुतप्रशंसा has really six sub-divisions. But these six sub-divisions are not mutually exclusive. For example, stanza 52 is an example of वाच्ये प्रतीयमानार्थस्य अनध्यारोपेणावि अप्रस्तुतप्रशंसा. For, the stanza is quite understandable as far as it refers to Lord Viṣṇu. It is not necessary to superimpose the king on Viṣṇu in order to make the वाच्यार्थ possible. But stanzas 53 and 54 stand on a different footing. In their case the वाच्यार्थ requires the superimposition of the व्यङ्ग्यार्थ in order to become possible or understandable. An address to the moon, such as is found in stanza 53, is in itself impossible. For, nobody would be so foolish as to address the inanimate moon in this manner. But that address becomes understandable as soon as we superimpose the अभिमानशून्य पुरुष on the moon i. e. as soon as we realize that the moon really stands for such a man. Similarly, the description of the ocean in stanza 54 becomes understandable only when we remember that the ocean is really that thoughtless man. Thus, stanza 53 and 54 are examples of वाच्ये प्रतीयमानार्थस्य अध्यरोपेणैव अप्रस्तुतप्रशंसा.

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Stanza 55—The stanza contains a bold conceit. Many people are able to cross over the ocean in ships. But if by chance the ocean were to become dry, who would be able to look down into the abyss that would thus be exposed?

In this stanza the ocean is अप्रस्तुत. The प्रस्तुत is a king who is easily served in prosperity, but grows difficult to be served in adversity. For, adversity makes him bad-tempered and servants find it hard to please him.

Thus, between the description of the ocean and the description of the king there is resemblance only. The stanza has no paronomastic words. From the अप्रस्तुत ocean the प्रस्तुत king is suggested. Therefore, the stanza is an example of सादृश्यमात्रहेतुका तुल्ये (प्रभुरूपे) प्रस्तुते अन्यस्य तुल्यस्य (अब्धेः) अभिधानरूपा अप्रस्तुतप्रशंसा. Here the description of the ocean is understandable in itself without the superimposition of the king on the ocean. Therefore, the stanza exemplifies वाच्ये (अप्रस्तुते प्रस्तुतस्य) प्रतीयमानार्थस्य अनध्यारोपणापि (अध्यारोपेण विनापि) अप्रस्तुतप्रशंसा.

Stanza 56 — this stanza records a dialogue between a tree and a traveller.

वामेन—This is उपलक्षणे तृतीया. वामेन उपलक्षितः इत्यर्थः वामेन is paronomastic. It means (1) मार्गाद् वामभागेन उपलक्षितः, मार्गस्य वामभागे स्थितः इत्यर्थः situated to the left of the road. (2) वामेन वामाचरणेन कुत्सिताचारेण उपलक्षितः.

In this stanza the शाखोटक is certainly not the प्रस्तुत. The प्रस्तुत is some low-caste man who is desirous of practising liberality. Though he is desirous of bestowing gifts people would not accept even the smallest gift from him, because he belongs to a low caste. On the contrary they whole-heartedly accept gifts from another, who, though belonging to a higher caste, is characterized by evil conduct. So वटः stands for उच्चजातिः असत्पुरुषः. Thus, in this stanza from the description of the अप्रस्तुत शाखोटक and वट we understand the प्रस्तुत दित्सुः अधमजातिः पुरुषः and उच्चजातिः असत्पुरुषः. The suggestion of the two प्रस्तुत men is had on account of their general resemblance with the two अप्रस्तुत trees. Hence, the stanza is an example of सादृशमात्रहेतुका तुल्ये प्रस्तुते तुल्याभिधानरूपा अप्रस्तुत-प्रशंसा. Though वामेन is श्लिष्ट, it does not materially affect the सादृश्यमात्र हेतुकत्व of the figure.

Now, a conversation of this kind with an inanimate tree is in the very nature of things impossible. Therefore, the वाच्यार्थ in this stanza becomes possible only by the superimposition of दित्सुः अधमजातिः on शाखोटकः and उच्चजातिः असत्पुरुषः on वटः. Hence, the stanza is an example of वाच्ये प्रतीयमानस्य अर्थस्य अध्यारोपेणैव अप्रस्तुतप्रशंसा.

Stanza 57—This stanza is भल्लटशतक 18. It is an address to a bee expressing surprise at its obstinacy in resorting to an elephant inspite of the fact that the elephant exhibits characteristics which should really

have prevented the bee from going near him. The elephant and the bee are of course अप्रस्तुत here. A repulsive master (निवारकः प्रभुः) and a devoted servant (अनुगतः सेवकः) are प्रस्तुत. The suggestion of the प्रस्तुत master and servant is obtained from the अप्रस्तुत elephant and bee owing to paronomastic adjectives and paronomastic substantive. Therefore, the stanza is an example of श्लेषमूला तुल्ये प्रस्तुते तुल्याभिधानरूपा अप्रस्तुतप्रशंसा.

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रसनाविपर्यासः=(1) जिह्वापरिवृत्तिः turning of the tongue. वारणपक्षे । (2) वाग्विसंवादः प्रतिज्ञातार्थविपरिवर्तनं वा inconsistency of speech. प्रभुपक्षे । When a master is inconsistent in his speech, that is a reason why servants should desert him. In the case of the elephant रसनाविपर्ययः is due to a curse by Agni. Cf म. भा. अनुशासनपर्व अध्याय 85. कर्णयोश्चापलम् (1) कर्णयोश्चपलता अनवरतचालनम्. The elephant's ears are always moving. (2) यस्य कस्यचिदपि वचने विश्वासनिक्षेपः, परवचनैः अनायासेन प्रतार्यत्वं वा. This corresponds to what is called ' कानांचा हलकेपणा ' in Marāṭhī. मदः=(1) ichor or intoxication (2) pride or arrogance. The elephant loses all sense of direction owing to intoxication. The master loses all discrimination between his own people and others. करः=(1) trunk (2) hand. The elephant's trunk is hollow inside. The master's hand is empty i. e. he does not pay salaries to his servants. वारणः=(1) an elephant (2) निवारकः प्रभुः. The substantive वारण is paronomastic, but the substantive भ्रमर is not. So the cause of अप्रस्तुताक्षेप really wavers between श्लेषा and समासोक्ति.

This stanza has been qnoted as an example where we get अंशेषु अध्यारोपेण अप्रस्तुतप्रशंसा. This means that the superimposition of the प्रस्तुत on the अप्रस्तुत or of the प्रतीयमानार्थ on the वाच्यार्थ is necessary to understand only some parts of this stanza. The stanza enumerates four characteristics of the elephant viz. रसनाविपर्ययः, कर्णचापलम्, मदवत्त्वम् and अन्तःशून्यकरत्वम् as reasons why the bee should not resort to him. Out of these the three viz. रसनाविपर्यय, मदवत्त्व and अन्तःशून्यकरत्वम् are really no reasons why the bee should avoid the elephant. On the contrary ichor is a positive attraction for the bee to resort to the elephant. Under these circumstances we find that as far as these three reasons are concerned, the वाच्यार्थ is not understandable or possible without the superimposition of the प्रतीयमानार्थ thereon. When we realize that the elephant stands for निवारक प्रभु and the bee for a devoted servant, then we see how these three in their second sense are sufficient reasons why the servant should not resort to the master. Thus अस्मिन् श्लोके एषु त्रिषु अंशेषु वाच्ये प्रतीयमानार्थस्य अध्यारोपेण अप्रस्तुतप्रशंसा भवति. But in the case of

कर्णचापल the वाच्यार्थ does not require the अध्यारोप of the प्रतीयमानार्थ to become understandable. For, the flapping of the elephant's ears is a reason why the bee should keep away from it. Otherwise it would be pushed aside by the moving ears.

अप्रस्तुतप्रशंसा and समासोक्ति:

Resemblance : In both the वाच्यार्थ suggests some other प्रतीयमानार्थ. The fifth variety of the अप्रस्तुतप्रशंसा especially resembles समासोक्ति, because in both the behaviour of one is superimposed on another.

Distinction : (1) In अप्रस्तुतप्रशंसा the वाच्य. is अप्रस्तुत and from that अप्रस्तुत वाच्य the प्रस्तुत व्यङ्ग्य is suggested. In समासोक्ति on the other hand the वाच्य is प्रस्तुत and it suggests the अप्रस्तुत.

It will thus be seen that अप्रस्तुतप्रशंसा and समासोक्ति are exactly the opposite of each other and whether a particular stanza contains अप्रस्तुत-प्रशंसा and समासोक्ति depends on what you consider to be प्रस्तुत and what अप्रस्तुत.

(2) When अप्रस्तुतप्रशंसा is based on श्लेष, sometimes the adjectives and sometimes both the adjectives and the substantive may be paronomastic. But in समासोक्ति based on श्लेष only the adjectives are paronomastic.

अप्रस्तुतप्रशंसा and श्लेष: (of both kinds)

Resemblance : In both the figures there are double-meaning adjectives and substantives and two senses.

Distinction : In अप्रस्तुत प्रशंसा one sense is वाच्य and अप्रस्तुत and the other is व्यङ्ग्य and प्रस्तुत. In श्लेष both the senses are वाच्य and as there is nothing to determine which is प्रस्तुत and which अप्रस्तुत, both are regarded as प्रस्तुत.

(12) अतिशयोक्ति: or Hyperbole

निगीर्या...यत्—This is a definition of the first kind of अतिशयोक्ति. Mammaṭa does not give us a general definition of अतिशयोक्ति, but proceeds to define its four kinds straight off. The first kind of अतिशयोक्ति occurs when the पर or उपमान completely swallows the प्रकृत or उपमेय with the result that the उपमेय is ascertained to be identical with the उपमान e. g. चन्द्रः उदेति, said when a lovely girl arrives.

अध्यवसाय is defined as 'विषयनिगरणेन अभेदप्रतिपत्तिः विषयिणः अध्यवसायः ।' साहित्यदर्पण.

It will be noted that both रूपक and अतिशयोक्ति (1st kind) are founded on गौण लक्षणा, which, as we know, is caused by resemblance. For, in both the two objects identified are related to each other as उपमेय

and उपमान, between which of course resemblance exists. Thus, while रूपक (मुखं चन्द्रः) is based on गौण सारोप लक्षणा (वाहीकः गौः), अतिशयोक्ति (चन्द्रः उदेति) has for its foundation गौण साध्यवसान लक्षणा (गामाह्वय). But neither 'वाहीकः गौः' is रूपक, nor 'गामाह्वय' an अतिशयोक्ति, because the expressions possess no strikingness. Then again, we must note that when we determine the उपमेय to be अभिन्न from the उपमान on account of its having been swallowed by the उपमान, our knowledge must be आहार्य or intentional i. e. we must well be aware of the difference between the two and must consciously determine one as identical with another. But if our knowledge is not आहार्य, the expression would fall within the province of the figure भ्रान्तिमान्.

The words प्रकृतस्य and परेण occurring in the Kārikā have been paraphrased in the Vṛtti by उपमेयस्य and उपमानेन respectively. According to 'some', referred to by the Udyota, this unnecessarily limits the province of this kind of अतिशयोक्ति. For, the paraphrase makes it necessary that the entity swallowing must be an उपमान and the entity swallowed an उपमेय. These people are of opinion that प्रकृत and पर being general terms, अतिशयोक्ति should be understood to be present even in those cases where we have introsusception (अध्यवसायः) not based on resemblance. This means not only would गौण साध्यवसान लक्षणा give rise to अतिशयोक्ति, but also शुद्ध साध्यवसान लक्षणा (आयुः पिब) would do so.

For this view read उद्योत p. 58. विश्वनाथ seems to favour this view.

प्रस्तुतस्य...अतिशयोक्तिः साः—These lines define the three other divisions of अतिशयोक्ति. They are: (2) When the matter under description, though the same, is represented or ascertained as another or different. (3) When there is a supposition or assumption of an impossible thing (कल्पनम् अर्थादसंभविनः अर्थस्य) as a result of expressing or bringing in the sense of यदि by the use of some such word as यदि and चेत्. (4) When there is an inversion of the order or sequence of the effect and the cause i. e. when the effect is mentioned first in order to bring out the capacity of the cause to produce its result very quickly.

कार्यकारणयोः पौर्वापर्यविपर्ययः is possible in two ways : (a) When the effect comes into existence before the cause and (b) when it arises simultaneously with the cause. Mammaṭa does not recognise this second sub-division. But it is necessary that we should admit it. One wonders what figure Mammaṭa would say there is in examples of this second sub-division.

अतिशयोक्तिः means the statement of excellence. The figure is so called, because here the excellence of the उपमेय is brought out on account of its complete identification with the उपमान.

Stanza 58—This is an example of निगीर्याध्यवसानरूपा or भेदेऽपि अभेदरूपा अतिशयोक्ति. Here the उपमानs viz. कमलम्, कुवलये and कनकलतिका completely swallow the उपमेय viz. मुखम्, नेत्र and तनुः, which are consequently ascertained to be identical with the उपमानs. Or though मुखं, नेत्रे and तनुः are different (भेदेऽपि) from कमलम् कुवलये and कनकलतिका, they are represented as not different from (अभेदः) i. e. identical with them. Hence, the stanza exemplifies the first kind of अतिशयोक्ति consisting of निगीर्याध्यवसानम् or भेदेऽपि अभेदः.

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Stanza 59—This stanza describes the extraordinary beauty of some girl. Her delicacy and glare of body are different from what we find in the world.

रेखा line i. e. creation. The metaphor is taken from drawing. For, what an artist draws represents his creation. Hence रेखा stands for creation.

The प्रस्तुत in this stanza is सौकुमार्यम् and वर्तनच्छाया. These are stated to be another i. e. different from what we find in the world. Hence, the stanza is an illlustration of प्रस्तुतस्य अन्यत्वरूपा अतिशयोक्ति. As a matter of fact the सौकुमार्य and वर्तनच्छाया are not different from what we meet in the world, because the lady, who is here described, is herself in the world. So though her beauty is really not भिन्न, it is represented as भिन्न. Hence, the अतिशयोक्ति here takes the form of अभेदे भेदः.

The purpose of representing a thing as different, though it is really not so is to suggest द्वितीयसदृशव्यवच्छेद or its absolute uniqueness. We have seen before that the purpose of अनन्वय is also द्वितीयसदृशव्यवच्छेद. But this variety of अतिशयोक्ति differs from अनन्वय, because it suggests द्वितीयसदृशव्यवच्छेद by representing a thing as different, while अनन्वय does so by comparing a thing with itself.

It will be noticed that अन्यत्वम् in प्रस्तुतस्य यदन्यत्वम् means लोकप्रसिद्धात् प्रस्तुताद् अन्यत्वम् लोकविलक्षणत्वम् इत्यर्थः.

Stanza 60—Here in the first half an impossible entity viz. a spotless moon is supposed by the use of the word चेत्. Hence, it is an example of यद्यर्थोक्तकल्पनरूपा अतिशयोक्ति. Now to look at it from another point of view: Though the spot is really connected with the moon, in

the first half it is presumed that it is not so connected. Therefore, the first half is an example of संबन्धे (अपि) असंबन्धरूपा अतिशयोक्तिः. Then again though the spotless face is not connected with the spotted moon in comparison, it is represented to be so connected in the second half of the stanza. Therefore, the second half is an example of असंबन्धे (अपि) संबन्धरूपा अतिशयोक्तिः.

Stanza 61 — This is दामोदरगुप्त's कुट्टिनीमत stanza No. 96. It states that as soon as a certain man, who was a favourite with ladies (रमणीवल्लभः), came within the range of Mālati's eyes, love sprang in her heart. This fact is conveyed by saying that her heart was first occupied by Cupid and then by this man who came within her sight. Here रमणी-वल्लभकर्तृकं मालतीहृदयाधिष्ठानम् is the cause and मदनकर्तृकं (कुसुमचापबाणः = मदनः) मालतीहृदयाधिष्ठानम् is the effect. As the effect is declared to have arisen before the cause, the stanza is an exmple of कार्यकारणयोः पौर्वापर्यविपर्ययरूपा अतिशयोक्तिः, where there is कार्यस्य कारणात् पूर्वमुक्तिः. For a similar example cf. रघुवंश 4. 4.

It should be noticed that these four or five divisions of अतिशयोक्ति, are not based on any common foundation. Though Viśvanātha gives सिद्ध अध्यवसाय as a general definition of this figure, it would be difficult to demonstrate that सिद्ध अध्यवसाय underlies all the five divisions that he mentions. It would appear that according to the original conception of अतिशयोक्ति, this figure consisted in some startling, extraordinary hyperbolic statement. The definitions and illustrations of अतिशयोक्ति given by the ancient rhetoricians Bhāmaha and Daṇḍin corroborate this conclusion. Later on rhetoricians realized that extraordinary statements which comprised अतिशयोक्ति could be classed under four or five heads. Thus came the four or five divisions of this figure. Yet modern writers, mentioned by Jagannātha (रसगङ्गाधर p. 313), think that अतिशयोक्ति has just one variety viz. that which is based on अध्यवसाय,

Another point to note with reference to अतिशयोक्ति is that in one or the other of its forms it lies at the basis of many figures. Thus, in 'सैषा स्थली॰' which is an example of हेतूत्प्रेक्षा, there is अतिशयोक्ति of the 'भेदेऽपि अभेदः' kind, because the silence of an inanimate object like the anklet, though distinct from the silence, which an intelligent being assumes through grief, is considered to be identical with it. Similarly in 'सहाधरदलेनास्या यौवने रागभाक् प्रियः', which illustrates सहोक्ति, we have अतिशयोक्ति of the same kind at its foundation, because the two रागs' though distinct, are regarded as identical. Then again in 'जम्बीरश्रियम-

धिलङ्घय लीलयैव व्यानम्रीकृतकमनीयहेमकुम्भौ। नीलाम्भोरुहनयनेऽधुना कुचौ ते स्पर्धेते खलु कनकाचलेन सार्धम्', which is an example of सार or climax, there is अतिशयोक्ति of the 'असम्बन्धेऽपि संबन्धः' kind, because the lady's breasts are there depicted as connected with the action of rivalling, though really they have no such connection. Truly does Daṇḍin observe 'अलंकारान्तराणामप्येकमाहुः परायणम्। वागीशमहितामुक्तिमिमामतिशयाह्वयाम्॥' ii. 226.

(13) प्रतिवस्तूपमा or Parallel

Before we enter upon the study of the figures प्रतिवस्तूपमा and दृष्टान्त two technical terms in the science of rhetoric must be learnt. They are वस्तुप्रतिवस्तुभाव and बिम्बप्रतिबिम्बभाव. The former underlies प्रतिवस्तूपमा, while the latter is at the basis of दृष्टान्त and निदर्शना. Appaya Dīkṣita in his Citramīmāṁsā p. 18 defines them as follows: एकस्यैव धर्मस्य संबन्धिभेदेन द्विरुपादानं वस्तुप्रतिवस्तुभावः. वस्तुप्रतिवस्तुभाव is the mention of one and the same common property by means of two different words, when it is connected with two different entities. Two different words are used to express the same common property, because if the same word is repeated, it constitutes a poetical defect. वस्तुतः भिन्नयोर्धर्मयोः परस्परसादृश्यादभिन्नतया अध्यवसितयोः द्विरुपादानं बिम्बप्रतिबिम्बभावः. बिम्ब...भाव consists in the mention by means of two different words of two properties, which though really distinct, are consciously looked upon as identical owing to their mutual resemblance.

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प्रतिवस्तूपमा तु...स्थिति:—The figure प्रतिवस्तूपमा occurs when one common property is mentioned twice by means of two different words (शब्दभेदेन) in two sentences i. e. in the sentence which represents the उपमेय and in the sentence which represents the उपमान.

कथितपदत्वस्य (पुनरुक्तशब्दत्वस्य) दुष्टतया (दोषयुतत्वेन) अभिहितत्वात्—This gives the reason why the same word is not to be repeated, though the common property is the same. Mammaṭa has said in the 7th Ullāsa that repetition of the same word without a special purpose constitutes a defect called कथितपदत्वम्. That is why the same word is not to be used. कथितपदत्वम् is defined as 'प्रयोजनशून्यत्वे सति समानार्थकसमानानुपूर्वीकपदवत्त्वम्' वामनाचार्य p. 341.

वस्तुनो वाक्यार्थस्य उपमानत्वात्—In these words Mammaṭa explains the significance of the name प्रतिवस्तूपमा. In this figure a sentence-sense forms the उपमान. From this we have to infer that here a sentence-sense is also the उपमेय. Therefore, explain the name as प्रतिवस्तु (प्रतिवाक्यार्थः वस्तुशब्देन वाक्यार्थोऽभिधीयते) उपमा (उपमा इत्यस्य उपमेयम् उपमानं च अर्थः

उपमीयते इयम् उपमीयते अनया इति व्युत्पत्त्या) यत्र. Appaya Dikśita explains the name in a different manner. According to him प्रतिवस्तूपमा means that in which there is a common property in each sentence. Note 'प्रतिवस्तु प्रतिवाक्यार्थं (प्रतिवाक्यमित्यर्थः) उपमा समानधर्मः अस्यामिति व्युत्पत्तेः ।' कुवलयानन्द p. 52

Stanza 62—This stanza is said with reference to a lady who before had been raised to the position of a queen, but who now was being reduced to the status of a servant.

This stanza is made of two sentences. The first is the उपमेय sentence and the second the उपमान sentence. The सामान्य or साधारणधर्म between these is अनौचित्य. It is denoted in the two sentences by means of two different expressions viz. 'कथं भजतु' and 'न खलु'. The ultimate idea in the stanza is the resemblance between the two sentences. As it is improper for a precious stone, stamped with the image of a deity, to be used for wearing purposes, even so it is inappropriate for a lady, who has once been a queen, to become a servant.

Stanza 63—This is an example of माला प्रतिवस्तूपमा. Here the उपमेय sentence is contained in the fourth line 'प्रकृतिरेव सतामविषादिता', because the topic which the poet wants to describe principally is that the good never become disconsolate. The first three lines contain उपमेय sentences. The सामान्य is आश्चर्याभाव or अद्भुताभाव, which is expressed in four different ways viz. किमद्भुतम्, किं ततः, सदैव and प्रकृतिरेव. The ultimate idea is just as three phenomena described in the first three lines cause no wonder, even so the absence of disconsolateness (अविषादिता) of the good causes no wonder. Hence, the stanza illustrates मालाप्रतिवस्तूपमा.

एवमन्यत्रापि अनुसर्तव्यम्. मम्मट tells us here in a general manner that the garland-form of the figure is possible in the case of other figures also. अन्यत्रापि is also explained as वैधर्म्यस्थलेऽपि. This means that प्रतिवस्तूपमा is possible, not only when there is साधर्म्य between the two sentences, but also when there is वैधर्म्य between them. An example of वैधर्म्येण प्रतिवस्तूपमा is विद्वानेव विजानाति विद्वज्जनपरिश्रमम् । न हि वन्ध्या विजानाति गुर्वीं प्रसववेदनाम् । कुवलयानन्द

प्रतिवस्तूपमा and उपमा

Resemblance: Both are based on similarity and in both resemblance between two things is brought out.

Distinction: (1) In उपमा we generally have one sentence, in प्रतिवस्तूपमा we always must have two. If it be urged that in a वाक्यार्थोपमा also, we have two sentences, the reply is (2) in उपमा when two sentences, occur, they are inter-dependent, while in प्रतिवस्तूपमा the two

sentences are independent. (3) In उपमा the resemblance is expressed either directly or indirectly by the use of words like यथा and तुल्य, in प्रतिवस्तूपमा the resemblance is only implieds and word like यथा and इव never occur. (4) In उपमा the one common property is generally expressed once, in प्रतिवस्तूपमा the common property must needs be expressed by two different words. (5) In उपमा the resemblance is between two word-senses (पदार्थयोः साम्यम्); in प्रतिवस्तूपमा the resemblance lies between two sentence-senses (वाक्यार्थयो साम्यम्).

प्रतिवस्तूपमा and निदर्शना

Resemblance : Both occur in two sentences and ultimately lead to similarity.

Distinction : (1) While two sentences are a necessity in प्रतिवस्तूपमा, निदर्शना occurs even in one sentence. (2) In प्रतिवस्तूपमा the two sentences are independent and complete as far as their senses are concerned; in निदर्शना the two sentences are inter-related and are not complete or intelligible from the point of view of their sense, unless the resemblance is admitted. (3) In प्रतिवस्तूपमा there is only one common property, which is expressed in two different words. It is thus based on वस्तुप्रतिवस्तुभाव. In निदर्शना two distinct things are apprehended as similar to each other on account of their juxta-position and the connection that is ultimately understood to exist between them is बिम्बप्रतिबिम्बभाव.

(14) दृष्टान्तः or Exemplification

दृष्टान्तः... प्रतिबिम्बनम् — In this definition of दृष्टान्त we have to supply ' वाक्यद्वये ' from the definition of प्रतिवस्तूपमा. which precedes. दृष्टान्त consists in the reflective correspondence of the common property and others in two sentences. Thus, the two sentences that constitute दृष्टान्त possess, not one property expressed by two different words as in प्रतिवस्तूपमा, but two different properties, between which बिम्बप्रतिबिम्बभाव or reflective correspondence exists i. e. which reflectively correspond to each other i. e. which are similar. The word आदि in साधारणधर्मादीनाम् shows that in दृष्टान्त reflective correspondence exists not only between the properties of the two sentences, but also between the entities, which consequently stand to each other in relation of उपमेय and उपमान, and between other circumstances connected with them, if any.

The name दृष्टान्त is significant. अन्त here means determination or ascertainment. The figure is so called, because in it the determination i. e. full comprehension of the matter in hand is seen on account of the illustration given. दृष्टः अन्तः (प्रकृतस्य वस्तुनः उदाहरणदर्शनेन निश्चयः) यत्र स दृष्टान्तः.

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Stanza 64—This stanza is addressed by a friend of a नायिका to a नायक and describes how the mind of the नायिका, burning with love, becomes cool at the sight of the नायक, even as a night lotus blooms at the appearance of the moon. Here निर्वाति (is extinguished, becomes cool) and विकसति (blooms) do not represent one and the same common property expressed by two different words, but two distinct properties, which reflectively correspond to each other i. e. are similar. Then again, there is in this stanza a correspondence between various objects mentioned in the उपमेय sentence and those in the उपमान sentence so that they appear to be related to one another as original reflection. Thus, त्वम्, सा, मनः, मनोभवज्वलनम् and निर्वाणम् find a reflective correspondence in हिमांशुः, कुमुद्वती, कुसुमम्, (सूर्यकिरणज्वलनम्) and विकसनम् respectively. As the stanza contains एतेषां साधारणधर्मादीनां सर्वेषां प्रतिबिम्बनम् it is an example of दृष्टान्त.

Stanza 65—This stanza is an illustration of वैधर्म्येण दृष्टान्त and is addressed to a king.

Here the last line, which is the उपमान sentence, speaks of dust remaining firm, while the उपमेय sentence describes hostile warriors running away. Thus, there is वैधर्म्य between the उपमेयवाक्य and the उपमानवाक्य. There is reflective correspondence between भटाः and पांसवः and विशारुतागमनम् and अस्थिरताधारणम् as also between त्वम् and वातः. Therefore, the stanza is an example of वैधर्म्येण दृष्टान्तः.

दृष्टान्तः and प्रतिवस्तूपमा

Resemblance : In both there are two independent sentences, between which similarity is conveyed.

Distinction : (1) While in प्रतिवस्तूपमा an identical common property is expressed in two sentences by two different words, in दृष्टान्त the properties of the two sentences are only similar to each other and not identical with each other inasmuch as they stand to each other in the relation of the original and the reflection. To speak technically, while प्रतिवस्तूपमा is based on वस्प्रतुतिवस्तुभाव, दृष्टान्त is founded on बिम्बप्रतिबिम्बभाव. (2) In प्रतिवस्तूपमा the reader's attention is centred on the identical common property, which is expressed in two different words and in that lies the charm of the figure. But in दृष्टान्त the strikingness consists not only in the reflective resemblance of the two really distinct properties, but also in the reflective resemblance of other things such as उपमेय and उपमान and other attendant circumstances.

In connection with the distinction (i) mentioned above, it should be noted that since in both the Alamkâras the property or properties are expressed by different words, difficulty is often experienced in determining the Alamkāra. Whether it contains one property expressed by different words or whether there are two distinct properties will depend upon how you look at it.

In this connectien it is interesting to note that Jagannātha is prepared to regard दृष्टान्त and प्रतिवस्तूपमा as two divisions of one figure. Read रसगङ्गाधर pp. 337 and 339

दृष्टान्त and निदर्शना

Resemblance : In both there are two sentences between which similarity is conveyed and in both this similarity is based on बिम्बप्रतिबिम्बभाव.

Distinction : (1) While निदर्शना is in some cases possible in a single sentence, दृष्टान्त always requires two. (2) In दृष्टान्त the two sentences are independent and complete, each in itself as far as its sense is concerned. In निदर्शना the sentences, when there are two, are interdependent and the sense of the sentence or the sentences is not complete until similarity between two parts of the sentence or the two sentences is admitted. (3) In दृष्टान्त after the senses of the two sentences are completely understood, the बिम्बप्रतिबिम्बभाव existing between them is apprehended. But in निदर्शना the बिम्बप्रतिबिम्बभाव or सादृश्य has first to be understood in order to make the sense of the sentence or the sentences complete or intelligible.

दृष्टान्त and उपमा

The resemblance and the points of distinction between these two figures are the same as those between प्रतिवस्तूपमा and उपमा except point (4) of distinction for which we should say (4) in उपमा the common property is one and is generally expressed once. In दृष्टान्त the properties are really different, though similar, and must needs be expressed by two different words.

Writers of Sanskrit Kāvyas and Nātakas freely use दृष्टान्त. The Student will be able to multiply examples from almost any author. Kālidāsa alone will furnish scores of illustrations. Vide *inter alia* रघुवंश 5. 13; 6. 22; शाकुन्तल iii. 13; v. 7, 14.

(15) दीपकम् or Illuminator

Kārika 17—This Kārikā defines two varieties of दीपक. (1) When a common property, consisting of an action or a quality, belonging to

the relevant and the irrelevant i. e. to उपमेयs and उपमानs occurs i. e. is mentioned only once, that is the first variety of दीपक, which is called क्रियादिदीपक. (2) When a case-noun (कारकम्) such as a noun in the nominative case occurs once in connection with many actions that is the second variety of दीपक, known as कारकदीपक.

प्राकरणिकाप्राकरणिकानाम् is the paraphrase of प्रकृताप्रकृतात्मनाम्. But when it is further explained as उपमानोपमेयानाम् Mammaṭa does not observe the rule of recpestivity. This is due to carelessness.

कारक is a technical term in grammar and signifies the relation which exists between a noun and a verb in a sentence. This relation is of six kinds, which belong to the first seven cases except the genitive. The genitive does not denote any special relation, but signifies relation in general (संबन्धसामान्यम्). Thus, there are six Kārakās, which are enumerated in ' कर्ता कर्मच करणं संप्रदानं तथैव च । अपादानाधिकरणामित्याहुः कारकाणि षट् ॥ ' A noun in a case expresses one of these Kārakās. Therefore, कारक comes to mean a noun in case-relation, a sense which the word possesses in the present Kārikā.

एकस्थस्यैव...दीपकम्—Here Mammaṭa explains the significance of the title दीपक. दीपकम् means the same as दीपः or a lamp (दीप एव दीपकम् स्वार्थे कप्रत्ययः), or something which is similar to a lamp (दीप इव दीपकम्, संज्ञायां कप्रत्ययः). As a lamp stationed in one place illumines all objects round about it, even so the common property occurring in one sentence is connected with all sentences. Some consider that in दीपक we have only one sentence and not many. According to them एकस्थ means वाक्यैकदेशस्थ remaining in one part of the sentence and समस्तवाक्य means the whole of the sentence. Read रसगङ्गाधर p. 322.

The first variety of दीपक is of two kinds, according as the property is an action or a quality. The second variety is regarded as three-fold, according as the various actions connected with one कारक are प्रकृत, अप्रकृत or प्रकृताप्रकृत. This may be represented as follows:

- दीपक
  - क्रियादिदीपक
    - क्रियादीपक — कृपणानां धनम्
    - गुणदीपक — (श्यामलाः प्रावृषेण्याभिः)
  - कारकदीपक
    - प्रकृतक्रियारूप — स्विद्यति कूणति
    - अप्रकृतक्रियारूप — (दूरीकरोति कुमतिम्)
    - प्रकृताप्रकृतक्रियारूप — (वसु दातुम्)

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Stanza 66—This stanza enumerates certain things, which cannot be touched as long as the owners thereof are alive (अमृत). Here कुलबालिकानाम् (अर्थादपरिणीतानां) स्तनाः are प्रकृत and hence उपमेय and कृपणानां धनम्, नागानां फणमणिः and सिंहानां केसराः are अप्रकृत and hence उपमान. The common property is an action represnted by स्पृश्यन्ते and is mentioned only once. It is connected with both प्रकृत and अप्रकृत. Therefore, the stanza is an example of क्रियादीपकम्.

An example of गुणदीपक i. e. the दीपक, where a quality is connected with a प्रकृत and an अप्रकृत is 'श्यामलाः प्रावृषेण्याभिर्दिशो जीमूतपङ्क्तिभिः । भुवश्च सुकुमाराभिर्नवशाद्वलराजिभिः ॥' काव्यदर्श ii. 100, where श्यामलाः which represents a quality, is connected with दिशः (प्रकृत) and भुवः (अप्रकृत).

Stanza 67—This is an example कारकदीपक where one कर्तृकारक i, e. a case noun in the nominative viz. वधूः is connected with many i. e. eight actions represented by the verbs in the stanza. Or we may say that the one अधिकरणकारक शयने is connected with the many actions. All the actions here are प्रकृत. Hence the stanza illustrates प्रकृतक्रियारूपं कारकदीपकम्. 'अत्र अनेकासु क्रियासु एकस्य ' वधूः इति कर्तृकारकस्य, ' शयने ' इति अधिकरणकारकस्य वा, सकृदुपादानामिति कारकदीपकालंकारोऽयम्। अत्र सर्वक्रियाणां प्रकृतत्वमेव।'

An example of अप्रकृतक्रियारूप कारकदीपक is 'दूरीकरोति कुमतिं विमलीकरोति चेतश्चिरन्तनमघं चुलकीकरोति । भूतेषु किंच करुणां बहुलीकरोति सङ्गः सतां किमु न मङ्गलमातनोति ॥'

An example of प्रकृताप्रकृतक्रियारूप कारकदीपक is 'वसु दातुं यशो धातुं विधातुमरिमर्दनम् । त्रातुं च मादृशान् राजन् अतीव निपुणो भवान् ॥' अत्र वसुदान-स्वत्राणरूपयोः प्रकृतयोः क्रिययोः अरिमर्दन-यशोधानयोश्च अप्रकृतयोः एकस्य नृपरूपकारकस्य अन्वयः। वामनाचार्य

प्रकृताप्रकृतात्मनाम्—It is to be noted that the plural here is not significant. Thus, if we have one प्रकृत and one अप्रकृत connected with a common property, दीपक is developed.

Bhāmaha, Daṇḍin, Udbhaṭa, Vāmana and Rudraṭa divide दीपक into three kinds according as the common property with which many objects are connected occurs in the beginning, middle or end. Viśvanātha rightly remarks that divisions like these are possible in a thousand ways and that he, therefore, does not define them. Jagannātha holds the same view. Mammaṭa apparently was of the same opinion. That is why we do not find these divisions in the Kāvyaprakāśa.

A somewhat important question connected with दीपक is whether suggested similarity (गम्यमौपम्यम्) is necesssary for it. Bhāmaha,

Daṇḍin, Rudraṭa, Bhoja and Viśvanātha are silent on this point. From their silence it may be presumed that they do not regard औपम्य as necessary for this figure. Udbhaṭa, Vâmana, Ruyyaka, Vidyādhara, Vidyānātha and Jagannātha definitely lay down that दीपक must be based upon similarity. Mammaṭa seems to waver between the two views. His paraphrase of प्रकृताप्रकृतात्मनाम् by अर्थात् (Note this word has been inadvertently dropped from our text) उपमानोपमेयानाम् definitely suggests that in his opinion दीपक must have the foundation of औपम्य. But he mentions कारकदीपक as a variety of दीपक and in कारकदीपक no similarity can be seen. For, the various actions स्विद्यति, कूणति etc. cannot be regarded as mutually similar. This shows that Mammaṭa is prepared to admit दीपक without the basis of similarity. That is why we remark that Mammaṭa wavers between the two views.

Those who admit कारकदीपक as a variety of दीपक do not evidently regard औपम्य as a necessary foundation for this figure. According to them the charm of दीपक lies in one thing being connected with many, as a lamp is connected with the many objects that it illumines.

Jagannātha criticises Mammaṭa for mentioning कारकदीपक as a separate variety of दीपक. Read रसगङ्गाधर pp. 324–325.

Two Varieties of दीपक

The two varieties of दीपक should be distinguished from each other in order to grasp correctly their essentials. Thus

Resemblance : Both possess the characteristic of one thing being connected with many.

Distinction : (1) While in the first variety things connected with one property are mutually similar i. e. possess उपमानोपमेयभाव between them, in the second the various actions connected with one Kāraka are not possessed of औपम्य. (2) While in the first the things connected with one attribute are both प्रस्तुत and अप्रस्तुत,, in the second they are either all प्रस्तुत or all अप्रस्तुत or both प्रस्तुत and अप्रस्तुत.

(16) मालादीपकम् or Serial Illuminator

मालादीपक arises when each preceding thing adds quality or excellence to, or distinguishes each succeeding. Thus, the essentials of मालादीपक are (1) Many things are connected with the same attribute. (2) Each preceding thing serves as a qualification of each succeeding. उपक्रियते = उपकारविषयीक्रियते, विशेष्यते, सविशेषणीक्रियते, सोत्कर्षं क्रियते.

Stanza 68 — This stanza describes to a king what things became connected with what others when he arrived on the battlefield and made ready his bow. Here we note that each preceding thing distinguishes

each succeeding. Thus, the bow distinguishes the arrows in the sense that the bow becomes a विशेषण, not grammatical of course, of the arrows in so far as it gives them additional charm by being connected with them. The arrows on their part distinguish the enemy's head by getting into contact with it and bringing it to the ground and so on. The stanza also possesses the general characteristic of दीपक viz. one property, here consisting of the action समासादन being connected with many objects, such as शराः, अरिशिरः, भूमण्डलम् etc. (Note that समासादितम् is to be construed with all these *mutatis mutandis*). Therefore, the stanza is an example of मालादीपक.

This figure is called मालादीपक, because here many objects are linked together by means of one attribute, as many flowers are brought together by means of a string in a garland also because many objects are connected with one attribute, as many objects are illumined by one lamp.

But we must note that the word माला in मालादीपक does not possess the same sense as it has in मालोपमा or मालारूपक. There माला means many independent objects (viz. उपमानs) connected with one other object (viz. उपमेय), as many independent flowers are connected with one string. Here माला signifies many objects, not independent, but successively connected, the preceding with the succeeding, being further associated with a single attribute. माला thus possesses the connotation of शृङ्खला (chain) or रशना (girdle). The proper title of the figure would, therefore, be शृङ्खलादीपक or रशनादीपक.

Jagannātha also does not like the title मालादीपक given to this figure, because it lacks both the characteristics of दीपक proper viz. सादृश्य and प्रकृताप्रकृतात्मकत्व. He considers it as a variety of एकावली.

It will thus been that Mammaṭa's treatment of this figure after दीपक is not scientifically accurate. For, between दीपक and मालादीपक there is not much in common, except that one property is connected with many objects in both. The special charm of मालादीपक lies in this that several objects, each helping or qualifying the one that follows, are connected with one attribute. The figure is thus akin to कारणमाला and एकावली and Viśvanātha rightly treats it between these two figures. That is why we regard and number मालादीपक as an independent figuere.

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(17) तुल्ययोगिता or Equal Paring

तुल्ययोगिता arises when definite objects (नियत) i. e. objects which are either all relevant or all irrelevant are connected with one

common property mentioned once. The one common peoperty may either be an action or a quality and the objects connected with it may either be relevant or irrelevant. Thus, तुल्ययोगिता has really the following four varieties :-

तुल्ययोगिता
- प्रकृतानाम्
  - एकक्रियासंबन्धः — पाण्डु क्षामं वदनं
  - एकगुणसंबन्धः — (योगपट्टो जटाजालं)
- अप्रकृतानाम्
  - एकक्रियासंबन्धः — अमृतममृतरश्मि
  - एकगुणसंबन्धः — (त्वदङ्गमादर्वं द्रष्टुः)

The name तुल्ययोगिता is significant. It suggests that in this figure things are connected with a common attribute. तुल्येन साधारणेन धर्मेण योगः प्रकृतानामप्रकृतानां वा संबन्धः स अस्ति येषां ते तुल्ययोगिनः, तेषां भावः तुल्ययोगिता.

Stanza 69 — This stanza is addressed to a girl who has apparently fallen in love with some one whom it is not possible for her to obtain. क्षेत्रिय means curable in another body, not curable in this birth, but in the next, i. e. incurable.

Here वदनम्, हृदयम् and वपुः, which are all प्रकृत, are connected with the one property viz. the action आवेदन. Therefore, the stanza is an example of प्रकृतानामेकक्रियासंबन्धरूपा तुल्ययोगिता. As these three all possess the common property क्षेत्रियरोगावेदकत्वम्, they are mutually similar and the figure is, therefore, based on गम्यौपम्य. For another explanation of how तुल्ययोगिता is developed in this stanza read उद्योत p. 68

Stanza 70 — This stanza is addressed to his beloved by a gallant. Here in the first line कुमुद (a white lotus), कमल (a red lotus) and नीलनीरज (a blue lotus) are connected with the action of being thrown into the back-ground (तिरस्कृतत्व), which is implied by the word का. All these are अप्रकृत in so far as they represent उपमानs with reference to the eyes (दृश्). Therefore, we have here अप्रकृतानामेकक्रियासंबन्धरूपा तुल्ययोगिता. Further, we suppose that कुमुद and others are mutually similar on account of their possessing the characteristic of तिरस्कृतत्व. Thus, the figure has the foundation of गम्यौपम्य. Three kinds of lotuses are mentioned as उपमानs for the eyes, because the eyes are characterized by the three colours viz. white (in the main portion), red (at the corners) and blue (in the pupils). For another explanation of the three colours read उद्योत.

The second line also contains अप्रकृतानामेकक्रियासंबन्धरूपा तुल्ययोगिता, because, अमृतम् (lower lip), अमृतरश्मिः (the face in general) and अम्बुजन्म (eyes) which as उपमानs are all अप्रकृत, are connected with the one action of प्रतिहतत्व. These three are once again similar, because they possess the common property of प्रतिहतत्व and thus the figure has the foundation of गम्यौपम्य.

सकृद्धर्मः—The word सकृत् shows that if the common property is mentioned more than once, तुल्ययोगिता does not occur.

It must have been noticed that तुल्ययोगिता and the first variety of दीपक are very near each other. Both possess the common charm of the once-mentioned common property being connected with many objects. The ground of प्रकृताप्रकृतत्व, on which the two are regarded as distinct figures, does not constitute sufficient charm to give them each a separate individuality. That is why Jagannātha maintains that these two figures should not be regarded as distinct, but that दीपक should be considered as a variety of तुल्ययोगिता. Read रसगङ्गाधर pp. 326–327

Viṣvesvara quotes this view of Jagannātha apparently with approval, but controverts it only in this that he considers it proper to regard तुल्ययोगिता as a variety of दीपक and not दीपक of तुल्ययोगीता, because दीपक has been admitted by Bharata. Read अलंकारकौस्तुभ pp. 296–297

तुल्ययोगिता–दीपकम् and उपमा

The following examples of उपमा satisfy the requirements of तुल्ययोगिता and दीपकः (1) जगाल मानो हृदयादमुष्या विलोचनाभ्यामिव वारिधारा. Here both मानः and वारिधारा, which are प्रकृत, are connected with one common property viz. गलन, which is but once mentioned, as in तुल्ययोगिता. (2) कमलमिव सुन्दरं मुखम्. Here a प्रकृत (मुखम्), and an अप्रकृत (कमलम्) are connected with a common property (सुन्दर), which is mentioned only once, as in दीपक. How are these two figures then to be distinguished from उपमा ?

Distinction : (1) In उपमा strikingness lies merely in similarity. In तुल्ययोगिता and दीपक similarity may be present, but it does not constitute the charm of the figures. The charm lies in the connection of many things with one common property. (2) In उपमा similarity is expressed (वाच्य) by means of some such word as इव. In तुल्ययोगिता and दीपक similarity is गम्य or implied and words like इव never occur.

तुल्ययोगिता and दीपक

Resemblance : In both several things are connected with one common property mentioned once.

Distinction : (1) In तुल्ययोगिता the things connected with a common property are either all प्रकृत or all अप्रकृत, while in दीपक they are some प्रकृत and some अप्रकृत. (2) On the ground of suggested similarity, which is at the basis of both तुल्ययोगिता and दीपक, another point of distinction is possible. In दीपक the प्रकृत is the उपमेय and the अप्रकृत the उपमान. But in तुल्ययोगिता as all things are either प्रकृत or अप्रकृत, there is nothing to determine which is the उपमेय and which the उपमान so that this determination is left to our option.

(18) व्यतिरेकः or Distinction or Excellence

The figure व्यतिरेक consists in the excellence of the उपमेय (अन्यस्य) over the उपमान. स एव सः = सः व्यतिरेकः आधिक्यम् उत्कर्ष एव स व्यतिरेकनामालंकार इत्यर्थः. The very fact that a certain object is उपमान means that it is superior to the उपमेय. But if a poet somehow shows that the उपमेय is superior to the उपमान, the figure व्यतिरेक arises. The charm or strikingness in व्यतिरेक is just this startling statement that the usually inferior उपमेय is here superior to the उपमान. For example, रूपं रूपय राधायाः शृणु माधव सादरम् । अकलङ्कं मुखं तस्या न कलङ्की विधुर्यथा ॥ Here the spotless face, which is the उपमेय, is stated to be superior to the spotted moon which is the usual उपमान with reference to the face. The उद्योत points out that the word उपमानात् in the definition excludes such a sentence as 'कमुदादतिरिच्यते मुखम्' from the province of this figure, because कुमुद in not the usual उपमान with reference to the face, but it is so with reference to the eyes.

The name व्यतिरेक is significant. व्यतिरेक means excellence or superiority owing to some characteristic (विशेषेण अतिरेकः आधिक्यमुत्कर्षः). In this figure the उपमेय is stated to be superior to the उपमान owing to its possession of some characteristic (अकलङ्कत्वम्) or owing to the उपमान possessing some characteristic (कलङ्कित्वम्). That is why the figure is called व्यतिरेक.

Before proceeding to deal with the divisions of व्यतिरेक Mammaṭa criticises the view of Rudraṭa (काव्यालंकार Vii. 86–90) that व्यतिरेक occurs not only when the superiority of the उपमेय over the उपमान is established, but also when the superiority of the उपमान over the उपमेय or when the inferiority of the उपमेय to the उपमान is established. Rudraṭa gives 'क्षीणः क्षीणोऽपि॰' as an example, where उपमेयादुपमानस्य आधिक्यम् or उपमानादुपमेयस्य न्यूनता is established. Rudraṭa's idea is. This stanza describes that

though the moon wanes, she waxes again and again. But youth, when once gone, returns not. Here the moon is the उपमान and youth the उपमेय. As the moon possesses the peculiar characteristic of waxing again even after waning, she is superior to youth, which does not return when once it is gone. So here we have the आधिक्य of the उपमान (शशी) over the उपमेय (यौवनम्) established. Or to put it otherwise we have here the न्यूनता of the उपमेय (यौवनम्) to the उपमान (शशी) brought out. Hence, the stanza is an example of व्यतिरेक, where उपमेयादुपमानस्य आधिक्यम् or उपमानादुपमेयस्य न्यूनता is established.

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इत्यादौ...विवक्षितम् – Mammaṭa here controverts the view of Rudraṭa explained above. He points out that though 'क्षीण: क्षीणोऽपि॰' is an example of व्यतिरेक, it is so not because उपमानगतमाधिक्यम् or उपमेयगतं न्यूनत्वम् is there established, but because as in the usual variety of व्यतिरेक admitted by all, उपमानादुपमेयस्य आधिक्यम् is brought out. He argues that the उपमेय and the उपमान in this case are not यौवनम् and शशी, but यौवनास्थैर्यम् (the instability of youth) and शश्यस्थैर्यम् respectively. And surely यौवनास्थैर्यम्, is greater than शश्यस्थैर्यम्, because the moon waxes again after waning. Thus, we have उपमानादुपमेयस्य आधिक्यम् established here.

These are then the two views about this stanza. According to both Rudraṭa and Mammaṭa 'क्षीण: क्षीणोऽपि॰' is an example of व्यतिरेक. Rudraṭa (केनचित् = रुद्रटेन) holds that in this stanza the उपमेय and the उपमान are यौवनम् and शशी and as the superiority of the उपमान (शशी) over the उपमेय (यौवनम्) is here brought out, it is an example of व्यतिरेक. Mammaṭa on the other hand points out that here the उपमेय and the उपमान are यौवनास्थैर्य and शश्यस्थैर्य and as the superiority of the उपमेय (यौवनास्थैर्यम्) over the उपमान (शश्यस्थैर्य) is here intended to be stated or conveyed (विवक्षित), it is an example of व्यतिरेक.

By the use of the word विवक्षितम् Mammaṭa draws attention to the context of the stanza and suggests that his view as to what is established there is more favourable to the purpose which the stanza is intended to achieve than Rudraṭa's. The stanza is addressed by a lover to his beloved, who out of pride is keeping aloof from him. It is intended to remove her anger and make her favourable. What then would accomplish this purpose ? Surely, if it is impressed upon her that youth is a precious thing or a valued possession as it is the most unstable, and that the utmost possible ahvantage must, therefore, be derived from it as long as it lasts, she would give up her

pride and submit to her lover's desires. Thus, the superiority of youth over the moon, arising from its characteristic of being exceedingly unstable, must here have been intended. And this can be brought out by supposing that यौवनास्थैर्य and शश्यस्थैर्य are the उपमेय and उपमान respectively and that the superiority of the उपमेय (यौवनास्थैर्य) over the उपमान (शश्यस्थैर्य) is established. As यौवन is so unstable. it is very precious and consequently superior to शशी.

If on the contrary youth and the moon are supposed to be the उपमेय and the उपमान, youth will be inferior and the moon superior. We shall then have उपमानगतमाधिक्यम् or उपमेयगतं न्यूनत्वम् established, as Rudraṭa holds. But this supposition would be detrimental to the lover's purpose. For, the lady would then say, 'Well, youth is after all an inferior thing. Why should I care much for it ? Let it pass away,' and would not give up her pride. Thus, we find that as Mammaṭa observes Rudraṭa's view is not proper (तदयुक्तम्).

It may be pointed out that Pratihārendurāja (author of the लघुवृत्ति on उद्भट's काव्यालंकारसंग्रह), Ruyyaka (अलंकारसर्वस्व), Vidyānātha (प्रतापरुद्रीय), Viśvanātha and Appaya Dikṣita (कुवलयानन्द) follow Rudraṭa in holding that व्यतिरेक is possible also when उपमानाधिक्यम् or उपमेयन्यूनता is established. On the other hand Bhāmaha, Daṇḍin, Vāmana, Hemacandra, Vidyādhara (एकावली) and Jagannātha maintain, like Mammaṭa, that व्यतिरेक occurs only when the superiority of the उपमेय over the उपमान is established.

हेत्वोरुक्तौ...त्रिरष्ट तत्—This Kārikā enumerates the divisions of व्यतिरेक, which are stated to be thrice eight (त्रिरष्ट) i. e. 24. व्यतिरेक consists in the superiority of the उपमेय over the उपमान. This superiority may arise from two causes (व्यतिरेकस्य आधिक्यस्य हेतुः) viz. a point of excellence (उत्कर्षकारणम्) found in the उपमेय and a point of inferiority (अपकर्षकारणम्) found in the उपमान. When these two causes are mentioned (हेत्वोः उक्तौ), we get one variety of व्यतिरेक. When either or both of the causes are not mentioned, three more varieties arise (अनुक्तीनां त्रये). Thus, we get four varieties according as the causes of the superiority of the उपमेय over the उपमान are or are not mentioned. Now, the similarity (साम्यम्) or the उपमानोपमेयभाव, which is at the basis of व्यतिरेक can be either शाब्द, आर्थ or आक्षिप्त according as it is conveyed respectively by a word such as इव, or by sense or in an implied manner (आर्थेन क्रमेण in the manner belonging to sense i. e. in the manner of implication) i. e. by means of a word like तुल्य, or by suggestion (आक्षिप्ते आक्षेपेण व्यञ्जनेन प्रतिपादिते).

Thus the first four varieties being each three-fold in this manner we get 12 varieties. These 12 varieties are possible in श्लेष also i. e. each of these 12 varieties has two divisions according as it is not or is based on paronomasia. Thus, व्यतिरेक has 24 varieties. According to Viśvanātha additional 24 varieties are possible, when व्यतिरेक consists of उपमानस्य उपमेयादाधिक्यम्. Thus Viśvanātha's व्यतिरेक has 48 varieties.

Mammaṭa's 24 divisions of व्यतिरेक may thus be shown.

व्यतिरेकः (अश्लेषनिबन्धनः)

(1) शाब्दे साम्ये — (ii) आर्थे साम्ये (iii) आक्षिप्ते साम्ये

(1) हेतुद्वयोक्तौ (2) एकहेत्व-नुक्तौ (3) अपरहेत्व-नुक्तौ (4) हेतुद्वयानुक्तौ

e. g. असिमात्रसहायस्य

(ii) and (iii) have the same four sub-divisions each as (i), which makes a total of 12. In श्लेष there are similar 12. Thus we get 24 in all.

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Stanza 72—This stanza contains a commonplace description of a king. The stanza in an example of अश्लेषनिबन्धनः हेतुद्वयोक्तौ शाब्दे साम्ये व्यतिरेकः. This is thus explained : अत्र राजा उपमेयः, अन्यजनः उपमानम्, अरिपराभवः साधारणो धर्मः, महाधृतित्वमुपमेयगतमुत्कर्षनिमित्तं, तुच्छत्वमुपमानगतमपकर्षनिमित्तं च इति द्वौ हेतू उक्तौ, इवशब्दप्रयोगात् साम्यं शाब्दम्, न कोऽपि शब्द श्लिष्टः इति व्यतिरेकस्य प्रथमः प्रकारोऽयम्. Here स्मयाभावः, expressed by 'न स्मयोऽस्य' can also be regarded as साधारणधर्म. In that case the उपमानोपमेयभाव must be supposed to have been based on वैधर्म्य.

अत्रैव...भेदत्रयम्—Here Mammaṭa points out that by dropping तुच्छ and महाधृति alternately and simultaneously we shall get the three other divisions included under शाब्दे साम्ये, thus (2) नूनमन्यजनस्येव न स्मयोऽस्य महाधृतेः, where उपमानगतमपकर्षनिमित्तम् is not mentioned, (3) अन्यतुच्छजनस्येव न स्मयोऽस्य महीपतेः, where उपमेयगतमुत्कर्षनिमित्तम् is not mentioned and (4) नूनमन्यजनस्येव न स्मयोऽस्य महीपतेः, where both the उपमानगतमपकर्षनिमित्तम् and उपमेयगतमुत्कर्षनिमित्तम् are not mentioned. Thus, stanza 72 is made to illustrate in all four varieties.

Stanza 73—This stanza serves as illustrations for four more varieties, where similarity is implied (आर्थ). वत् in अन्यतुच्छजनवत् is used in the sense of तुल्य according to 'तेन तुल्यं०' (for which vide p. 371 above), the common property being the action of defeating the enemies (अरिपराभव). If सगर्वः be understood to represent the common

property, we must suppose न सगर्वो भवति as the proper common property, in order to make it an action as required by वत् in the sense of तुल्य.

The stanza as it stands illustrates अश्लेषनिबन्धनः हेतुद्वयोक्तौ आर्थे साम्ये व्यतिरेकः, which is the fifth variety of व्यतिरेक. The three other varieties, falling under आर्थे साम्ये would be illustrated by slightly changing the second line as follows : (6) नूनं नैवान्यजनवत् सगर्वोऽयं महाधृतिः, where उपमानगत अपकर्षकारण is not mentioned, (7) नैवान्यतुच्छजनवत् सगर्वोऽयं महीपतिः, where उपमेयगत उत्कर्षकारण is not mentioned and (8) नूनं नैवान्यजनवत् सगर्वोऽयं महीपतिः, where both these are not mentioned.

Stanza 74—This stanza illustrates the four varieties falling under साम्ये आक्षिप्ते.

अत्र इवादि...उपमा—This line explains how उपमा (comparison or similarity) is suggested in stanza 74. Words like इव and तुल्य are absent. So the साम्य is neither शाब्द nor आर्थ. The verb जयति only suggests similarity. Therefore, the साम्य is suggested here.

The stanza, as it stands, is an example of अश्लेषनिबन्धनः हेतुद्वयोक्तौ आक्षिप्ते साम्ये व्यतिरेकः. This is thus explained : अत्र आननमुपमेयम्, इन्दुः उपमानम्, अनुक्तमाह्लादकत्वं साधारणो धर्मः अकलङ्कित्वमुपमेयगतमुत्कर्षनिमित्तं, कलङ्कित्वमुपमानगतमपकर्षनिमित्तं च इति हेतुद्वयमुक्तम्, इवादीनां तुल्यादीनां वा पदानामभावे जयतिपदेन आक्षिप्तं व्यक्तं साम्यम्, न कोऽपिशब्दः श्लिष्टः, इति व्यतिरेकस्य नवमः प्रकारोऽयम्. The three other varieties, falling under आक्षिप्ते साम्ये are illustrated by changing the second line as (10) आननेन मनोज्ञेन जयतीन्दुं कलङ्किनम्, where उपमेयगत उत्कर्षनिमित्त is not mentioned, (11) आननेनाकलङ्केन जयत्यमृतदीधितम् where उपमानगत अपकर्षनिमित्त is not mentioned and (12) आननेन मनोज्ञेन जयत्यमृतदीधितिम्, where both these are not mentioned.

So far 12 varieties of व्यतिरेक, not based no श्लेष, are illustrated. Mammaṭa now proceeds to illustrate varieties of व्यतिरेक, based on श्लेष.

Stanfa 75—This stanza describes some king, who has conquered his senses, who waits upon those who are eminent in learning and whose virtues (गुणाः), being deep-rooted, are not fragile like the fibres (गुणाः) of a lotus. This means that the king's virtues are permanent and not likely to disappear.

The stanza illustrates the four varieties of श्लेषनिबन्धन व्यतिरेक, when the similarity is शाब्द. वत् in अब्जवत्=अब्जस्य इव is used in the sense of इव, according to 'तत्र तस्येव', for which vide p. 370 above. Therefore, साम्य is शाब्द or expressed. The word गुण (virtue, fibre) is paronomastic.

The stanza as it stands is an example of श्लेषनिबन्धनः हेतुद्वयोक्तौ शाब्दे साम्ये व्यतिरेकः. This may be thus explained : अत्र 'अस्य' इत्यनेन निर्दिष्टः कश्चिद्

राजा उपमेयः, अब्जमुपमानम्, गुणवत्त्वं साधारणो धर्मः, गाढगुणत्वमुपमेयगतमुत्कर्षनिमित्तं भङ्गुर गुणत्वमुपमानगतमपकर्षनिमित्तं च हेतुद्वयमुक्तम्, इवार्थे वत्प्रत्ययः तेन औपम्यं शाब्दम्, गुणशब्दः श्लिष्टः इति अयं श्लेषनिबन्धनः हेतुद्वयोक्तौ शाब्दे साम्ये व्यतिरेकः, The other three varieties, falling under शाब्दे साम्ये, are illustrated by slightly changing the second line as (14) सत्कर्मनिरतस्यास्य नाब्जवद् भङ्गुरा गुणाः. where उपमेयगत उत्कर्षनिमित्तं is not mentioned, (15) अतिगाढगुणस्यास्य नाब्जवत् सन्ति वै गुणाः, where उपमानगत अपकर्षनिमित्त is not mentioned and (16) सत्कर्मनिरतस्यास्य नाब्जवत् सन्ति वै गुणाः, where both these are not mentioned.

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Stanza 76—This stanza describes a certain king, who possesses a full circle of monarchs and who is not deficient in arts. The words मण्डल and कला are paronomastic. मण्डलम् means (1) the circle of a king's near and distant monarchs. This is the sense मण्डल has in the science of politics; (2) orb. कला (1) arts, which are 64 in number; (2) digits. वत् in निशाकरवत् (=निशाकरेण तुल्यम्) is affixed in the sense of तुल्य.

This stanza illustrates the four varieties included under आर्थे साम्ये. As it stands it is an example of श्लेषनिबन्धनः हेतुद्वयोक्तौ अर्थे साम्ये व्यतिरेकः. This is thus explained : अत्र पृथिवीपतिः उपमेयः, निशाकरः उपमानम्, मण्डलवत्त्वं कलावत्त्वं च साधारणगुणौ, अखण्डमण्डलत्वमुपमेयगतमुत्कर्षनिमित्तं कलावैकल्यमुपमानगतमपकर्षनिमित्तं च हेतुद्वयमुक्तम्, तुल्यार्थे वत्प्रत्ययः, तेन औपम्यमार्थम् मण्डलकलाशब्दौ श्लिष्टौ इति अयं श्लेषनिबन्धनः हेतुद्वयोक्तौ आर्थे साम्ये, व्यतिरेकः सप्तदशमः। The other three varieties, included under आर्थे साम्ये, are illustrated by slightly changing the stanza thus: (18) बहुलारिगतोऽप्येष श्रीमानुद्धतविक्रमः। न निशाकरवज्जातु कलावैकल्यमागतः॥ अत्र उपमेयगतोत्कर्षनिमित्तस्य अनुक्तिः। कलाशब्दः श्लिष्टः। (19) अखण्डमण्डलो ह्येष श्रीमानुद्धतविक्रमः। न निशाकरवज्जातु ज्ञायतां वसुधाधिपः॥ अत्र उपमानगतापकर्षनिमित्तस्य अनुक्तिः। मण्डलशब्दः श्लिष्टः। (20) बहुलारिगतोऽप्येष श्रीमानुद्धतविक्रमः। न निशाकरवज्जातु ज्ञायतां वसुधाधिपः॥ अत्र अखण्डमण्डलत्व-कलावैकल्ययोः द्वयोरपि हेत्वोरनुक्तिः। बहुलशब्दः श्लिष्टः। बहुलः कृष्णपक्षः विपुलश्च। इत्यनया रीत्या अस्य प्रकारस्य कथमपि श्लेषनिबन्धनत्वमुपपादनीयम्।

मालाप्रतिवस्तूपमावत्...यथा—In this passage Mammaṭa tells us that व्यतिरेक in the form of a garland is also possible, like प्रतिवस्तूपमा in a garland form (Vide stanza 63). Its varieties are to be guessed (ऊह्याः) i. e. are to be understood in this manner i. e. as being 24. Just a direction (दिङ्मात्रम्) i. e- a fragment or taste of those varieties is being illustrated in stanza 77.

Stanza 77 — This stanza compares a certain king with Hara, Hari and the sun by means of paronomastic adjectives with a view to establish his superiority over these gods. विषमदृष्टिः (3) विषमाः असमसंख्याकाः तिस्रः इत्यर्थः दृष्टयः विलोचनानि यस्य. Śiva has three eyes. (2) विषमा

साम्यविहीना पक्षपातिनी (partial) दृष्टिः यस्य. The idea is the king is not विषमदृष्टिः or partial, as Śiva is विषमदृष्टिः or odd-eyed i. e. three-eyed. The comparison is based on वैधर्म्य and establishes the king to be superior to Śiva. विधूतविततवृषः (1) विधूतः व्याक्षिप्तः निधनं प्रापितः इत्यर्थः विततो महान् वृषः वृषाकारः असुरः येन. The reference here is to Kṛṣṇa's slaughter of a demon who appeared in the form of a bull. (2) विधूतः अनादृतः विततो महान् वृषः धर्मः येन who sets aside or neglects his great duty. Note 'वृषो धर्मे बलीवर्दे शृङ्ग्यां पुंराशिभेदयोः । श्रेष्ठे स्यादुत्तरस्थश्च वासमूषकशुक्रले । वृषा मूषिकपर्ण्यां च' मेदिनी.

In this stanza the उपमेय is the king referred to by विभो, the उपमानs are many viz. हर, हरि and रवि, the 'common' properties by way of वैधर्म्य are suggested by the paronomastic adjectives, the words विषम, वृष and कर are paronomastic, the cause of the inferiority of the उपमानs to the उपमेय viz. विषमदृष्टित्वम्, विधूतविततवृषत्वम् and दुःसहकरतापितभूत्वम् are mentioned, the causes of the superiority of the उपमेय over the उपमानs which are represented by the opposites of उपमानगतापकर्षनिमित्तs such as समदृष्टित्व are not mentioned and वत् in हरवत्, हरिवत् and रविवत् is used in the sense of तुल्य. Therefore, the stanza is an example of श्लेषनिबन्धनः उपमानगतापकर्षनिमित्तोक्तौ आर्थे साम्ये मालारूपः व्यतिरेकः.

Thus, this stanza illustrates one of the 24 varieties which मालारूपव्यतिरेक can possibly have. Mammaṭa now proceeds to illustrate the remaining four varieties falling under आक्षिप्ते साम्ये of श्लेषनिबन्धन व्यतिरेक.

Stanza 78 — This stanza makes out a certain king to be superior to the sun in so far as while the king's valour (प्रतापः) is always prominent, the sun's lustre (प्रभा) is shut during the night. Here the word भास्वत् is paronomastic, meaning possessed of lustre and the sun. Implied paronomasia is also present in the word प्रताप and प्रभा. For the suggestion is that the sun is not नित्योदितप्रताप and the king is not त्रियामामीलितप्रभ. The word विनिर्जितः suggests साम्य or similarity. नित्योदितप्रतापत्वम्, which is उपमेयगतमुत्कर्षनिमित्तम् and त्रियामामीलितप्रभत्वम्, which is उपमानगतमपकर्षनिमित्तम्, are mentioned. Therefore, the stanza as it stands exemplifies श्लेषनिबन्धनः हेतुद्वयोक्तौ आक्षिप्ते साम्ये व्यतिरेकः.

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The other three varieties, coming under आक्षिप्ते साम्ये, can be illustrated by changing the first line as (22) समरासक्तमनसा त्रियामामीलितप्रभः, where उपमेयगतमुत्कर्षकारणम् is not mentioned; (23) नित्योदितप्रतापेन पङ्कजावलिनन्दनः where उपमानगतमपकर्षकारणम् is not mentioned; and (24) समरासक्तमनसा

पङ्कजावलिनन्दनः, where both these are not mentioned. Here श्लेषनिबन्धनत्वं is somehow to be understood by taking भास्वत् as the श्लिष्ट word.

Stanza 79—We have seen above that साम्य, which is necessary for व्यतिरेक, is either शाब्द or expressed by words like इव, or आर्थ or implied by words like तुल्य, or आक्षिप्त or suggested by words like जयति and विनिर्जितः. Mammaṭa quotes this stanza to show that even when words like इव, तुल्य and जयति are absent, suggested comparison or similarity (आक्षिप्ता उपमा) is apprehended by means of paronomastic adjectives themselves (श्लिष्टविशेषणैरेव प्रतीयते).

This stanza contains the description of noctural drinking parties in which young men and women freely took part. Young men were drinking wine as well as the mouth of women i. e. were drinking wine and kissing women on the lips. But while wine quenched their thirst, the mouth of their beloveds did not i. e. while they had enough of wine, they could not have enough of kissing. Here आननम् is उपमेय, मधु is उपमान, the paronomastic adjectives represent the common properties and तृष्णायाः अहरणम्, which is उपमेयगतमुत्कर्षकारणम् and तृष्णायाः हरणम्, which is उपमानगतमपकर्षकारणम्, are both mentioned. The similarity is suggested by means of the paronomastic adjectives themselves. Therefore, this stanza is an example of श्लेषनिबन्धनः हेतुद्वयोक्तौ श्लिष्टविशेषणैः आक्षिप्ते साम्ये व्यतिरेकः.

स्वच्छात्मना० = स्वच्छात्मता निर्मलस्वरूपमेव गुणः तेन समुल्लसितं प्रतिबिम्बितम् इन्दुबिम्बं यत्र. This explanation is applicable to both the wine and the mouth. The moon was reflected in the wine standing in a cup and also on the cheeks of the face owing to their clearness or transparency. बिम्बप्रभाधरम् (1) बिम्बस्य बिम्बफलस्य प्रभां रक्तशोभां धरति इति. The wine had the red lustre of the Bimba-fruit. (2) बिम्बप्रभः अधरः यस्य. The face had the lower lip, which was red like the Bimba-fruit. अकृत्रिममहारगन्धम्—Both wine and mouth possessed natural and attractive fragrance.

Here there is only one adjective viz. बिम्बप्रभाधरम्, which is properly श्लिष्ट i. e. पर्यायपरिवृत्त्यसह. Yet Mammaṭa speaks of श्लिष्टविशेषणैः. He apparently takes the other two adjectives also, where a double shade of meaning can be found in स्वच्छात्मतागुण and गन्ध, as paronomastic.

एवंजातीयका...द्रष्टव्याः—In this passage Mammaṭa refers to certain other varieties, which are possible in व्यतिरेक, but which he says the reader should understand by himself. One such variety arises, when a word, which is fit for a paronomastic expression (श्लिष्टोक्तियोग्य), is separately mentioned. Mammaṭa evidently borrows this variety from Udbhaṭa,

who defines it as follows : 'श्लिष्टोक्तियोग्यशब्दस्य पृथक्पृथगुदाहृतौ । विशेषापादनं यत् स्याद् व्यतिरेकः स च स्मृतः ॥' काव्यालंकारसार p. 37

In all the above examples of व्यतिरेक the superiority of the उपमेय over the उपमान is suggested. Sometimes such superiority is actually expressed as in 'इन्दोः पद्माच्चाधिकं मे प्रियाया वदनं मतम् । विलासैर्हृद्यगन्धैश्च मधुरैर्भाषणैस्तथा ॥' Sometimes व्यतिरेक shines prominent, throwing into the back-ground some other figure. Thus, in 'निष्कलङ्क निरातङ्क चतुः षष्टिकलाधर । सदा पूर्ण महीप त्वं चन्द्रोऽसीति मृषा वचः' we have व्यतिरेक, which throws into the background रूपक. In 'प्रियाया वदनेनेदं पङ्कजं सदृशं नहि । विलासैः शोभमानत्वाद् विकासित्वाद् विधूदये' व्यतिरेक sets aside प्रतीप (for which see p. 120).

Out of the 24 varieties into which, according to Mammaṭa, व्यतिरेक is divided six (4,8,12,16,20,24) occur when neither the उपमेयगतोत्कर्षनिमित्त nor the उपमानगतापकर्षनिमित्त is mentioned. Here one has to note that it is rather difficult to realize the presence of व्यतिरेक in these cases, when neither of these two characteristics that are responsible for bringing out the superiority of the उपमेय over the उपमान is present. For, in their absence the stanzas reduce themselves to some negative or positive statement from which the special characteristic of व्यतिरेक cannot be easily had. In the case of श्लेषनिबन्धन व्यतिरेक especially this becomes very difficult. For, श्लेष usually finds a place in the words which bring out उपमेयोत्कर्ष and उपमानापकर्ष. But when these are not used, how can there be the basis of श्लेष for the व्यतिरेक, even supposing that it is there ? Therefore, it is contended that these six varieties should somehow be accounted for. Read रसगङ्गाधर p. 350;

Another point to which attention must be drawn is that the passage on pp. 77-78, which deals with मालाव्यतिरेक, has evidently been misplaced there. Treatment to the माला form of a figure usually comes after the regular divisions have been disposed of. Here it occurs when 20 out of the 24 varieties have been dealt with and looks abrupt. Therefore, the passage dealing with मालाव्यतिरेक should be read after प्रतीयते on p. 79.

(19) आक्षेपः or Paralipsis

The figure आक्षेप arises when there is a denial of something, which is intended to be said, with a view to express some speciality or special meaning. The thing which is intended to be said, is naturally प्राकरणिक or relevant. As such it does not deserve to be relegated to a subordinate position (अनुपसर्जनीकार्य). Consequently if it is denied, that denial cannot in the very nature of things be real, but is only apparent (निषेध इव). This apparent denial has a purpose

viz. to convey that the thing which is denied is either impossible to express (अशक्यवक्तव्यत्व) or too well known. The denial may refer either to what is about to be said, but is not actually said (वक्ष्यमाणविषयः), or to what has been said. आक्षेप is thus of two kinds.

It will be seen from the above that the constituents of आक्षेप are four viz. (1) There is a certain thing which is intended to be said. (2) That thing is denied. (3) The denial being improper under the circumstances is only apparent (4) Some special meaning is conveyed by this apparent denial. Read 'एवं च आक्षेपे इष्टार्थः, तस्य निषेधः, निषेधस्य अनुपपद्यमानत्वादसत्यम्, विशेषप्रतिपादनं च इति चतुष्टयमुपपद्यते ।' अलंकारसर्वस्व

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अनुपसर्जनीकार्यस्य—उपसर्जन is a technical term in Sanskrit grammar. It means a word which either by composition or derivation loses its original independent character, while it also determines the meaning of another word. Thus, in राजपुरुषः राजन् becomes an उपसर्जन, because having been compounded with पुरुषः it loses its independent character; or in पाणिनीयः (a pupil of Pāṇini) पाणिनी is an उपसर्जन, because the word पाणिनीय is derived from it. उपसर्जन then comes to mean गौण or अप्रधान as opposed to प्रधान. The use of this technical term from grammar shows Mammaṭa's inclination towards that science.

अशक्यवक्तव्यत्वमतिप्रसिद्धत्वं वा—Mammaṭa gives these two as the special senses that are conveyed by the apparent denial in आक्षेप. But it must not be supposed these are the only two विशेषs that are possible in this figure. What the विशेष is in a particular stanza depends on the special circumstances of the case described therein.

निषेध इव—This represents Mammaṭa's paraphrase of the word निषेध used in the Kārikā. निषेध in the Kārikā thus means निषेधाभासः. This is certainly loose writing.

आक्षेपः literally means throwing off or away. The figure is so called, because it involves the apparent throwing off of the इष्टार्थ. आक्षेपः परित्यागः । अत्र इष्टार्थस्य परित्याग इव दृश्यते इति अन्वर्थं नाम अलंकारस्य.

Stanza 80—This is an address to a nāyaka on behalf of a nāyikā,

In this stanza, the speaker, who is a female messenger, first declares her intention of speaking something for the nāyikā. Then she revokes her intention. So here we have वक्ष्यमाणविषयः आक्षेपः. The special meaning intended to be conveyed is अशक्यवक्तव्यम्. The affliction which the nāyikā is suffering from is so great that it is impossible to describe it.

Stanza 81 — This stanza is once more नायकं प्रति दूत्या उक्तिः. The messenger reports to him that love is causing such great torment to the nāyikā that well-known cool appliances such as the moon-light, the pearl-necklace etc. cause her a burning sensation. Then she remarks it is no use saying these things to him. Therefore, she would not. Thus, here as the messenger denies what she has actually said, the stanza is an example of उक्तविषयः आक्षेपः. Here the विशेष or special meaning which is intended to be conveyed is that it is well known that such cool things become hot in separation.

Two kinds of आक्षेप have thus been illustrated viz. वक्ष्यमाणविषय and उक्तविषय. According to Viśvanātha each of these varieties is again two-fold. Read 'तत्र वक्ष्यमाणविषये (1) क्वचित्सर्वस्यापि सामान्यतः सूचितस्य निषेधः (2) क्वचिदंशोक्तौ अंशान्तरे निषेधः इति द्वौ भेदौ । उक्तविषये च (3) क्वचिद् वस्तुस्वरूपस्यैव निषेधः (4) क्वचिद् वस्तुकथनस्य इति द्वौ । इत्याक्षेप स्य चत्वारो भेदाः ।' साहित्यदर्पण. Stanzas 80 and 81 illustrate (1) and (4). The illustrations of (2) and (3) are (2) तव विरहे हरिणाक्षी निरीक्ष्य नावमालिकां दलिताम् । हन्त नितान्तमिदानीम्-आः किं हृत-जल्पितैरथवा ॥ अत्र 'मरिष्यति' इति अंशो नोक्तः । अत्र अशक्यवक्तव्यत्वादि विशेषः । (३) नाहं दूती तस्याः प्रियोऽसीति न मम व्यापारः । सा मरिष्यति तवायश एतं धर्माक्षरं भणामः । अत्र बालक दूतीत्वस्य वस्तुनो निषेधः । अत्र दूतीत्वेऽपि यथार्थवादित्वं विशेषः । सा. द.

Considerable difference of opinion is found among rhetoricians regarding the exact nature of आक्षेप. Bhāmoha, whom Udbhaṭa (p. 29) copies almost verbatim, Mammaṭa and Viṣveṣvara Paṇdita define this figure in exactly the same way.

Ruyyaka Viśvanātha, Vidyādhara, define आक्षेप like Mammaṭa, but mention an additional variety which consists in the apparent permission of what is not desired.

Daṇḍin's definition of this figure is the widest. According to him आक्षेप is constituted by the statement of a denial and it may have endless varieties according to the endless things that can be denied.

Appaya Dīkṣita also admits the विध्याभास variety of this figure.

Vāmana defines आक्षेप as 'उपमानाक्षेपश्चाक्षेपः' का. सू. 4.3.27 and his आक्षेप would correspond to Mammaṭa's प्रतीप and समासोक्ति. It will thus be seen that Vāmana's आक्षेप has nothing in common with the आक्षेप of Mammaṭa and Viśvanātha except the name.

Jagannātha mentions different views about आक्षेप that are prevalent among rhetoricians, but does not definitely say which view he holds or prefers. But on one point he expresses himself strongly viz. that आक्षेप does not consist in an apparent denial only.

In आक्षेप apparent denial is resorted to in order to convey some special sense (विशेषाभिधित्सया). This special sense is only suggested. It is व्यङ्ग्यार्थ, therefore. But it is not principal and does not constitute the charm of the figure. The charm consists in the expressed sense itself which suggests the व्यङ्ग्यार्थ. Consequently, आक्षेप is not उत्तम or ध्वनिकाव्य, but मध्यम or गुणीभूतव्यङ्ग्य.

(20) विभावना or Peculiar Causation

विभावना arises when even in the denial or absence of a cause (क्रिया), the fruit or the result becomes manifest or arises. It is in the nature of things impossible that a result should arise when its cause is absent. What, therefore, happens in विभावना is that the ordinary well-known cause of an effect being absent, it comes into existence owing to the operation of some special cause, which is not so well known or so easily conceived. Thus, the strikingness of the figure lies in the startling statement that result has been produced without its cause.

विभावना is two-fold according as the special cause, which brings about the result in the absence of the ordinary well-known one is mentioned or not mentioned. Read : उक्तानुक्तनिमित्तत्वाद् द्विधा सा परिकीर्तिता ।...67' साहित्यदर्पण x

क्रियायाः= The word क्रिया in the Kārikā means just कारण. क्रियते उत्पद्यते कार्यमनया इति क्रिया कारणम्. According to the grammarians a cause is always an action ('वैयाकरणमते क्रियैव हेतुरिति क्रियेति उक्तम्' प्रदीप). That is why the word क्रिया has here been used in the sense of कारण. The use of the almost technical word क्रिया for the simple word कारण once more shows Mammaṭa's partiality towards grammar. भामह, उद्भट and वामन use the same term.

The name विभावना is significant. It is explained in four ways : (1) विभाव्यते अनुमीयते कारणान्तरं प्रसिद्धात् कारणाद अन्यत् कारणं यस्याम् (2) विशिष्टतया कार्यस्य भावनात् (3) विरुद्धत्वेन प्रसिद्धकारणाभावेऽपि भावना कार्यस्य उत्पत्तिः यस्याम् । (4) विगता भावना कारणं प्रसिद्धं कारणं यस्यां सा ।

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Stanza 82–This stanza contains the description of a woman in separation.

Here the effects : रुजमधत्त, परिवर्तते स्म and अपूर्णत have taken place even when the causes, लताहनन, अलिदं and नलिनी लहरीलोलन respectively are not present. Of couese in all these cases, the special cause is असद्दविरह्. Since it is not mentioned, the stanza is an example of अनुक्तानिमित्ता विभावना.

An example of उक्तनिमित्ता विभावना is 'अनायासकृशं मध्यमशङ्कतरले दृशौ। अभूषणमनोहारि वपुर्वयसि सुभ्रुवः॥' साहित्यदर्पण. Here the real cause viz. वयस् (age i. e. youth) is mentioned.

In dealing with the figure अतिशयोक्ति it was pointed out that it is found to be at the basis of many other figures. विभावना is one of such figures. Thus, in stanza 82 the रुक्, which is caused to a विरहिणी by the sight of flowering creepers, is really different from the रुक्, which is the result of हनन. Yet, the two are identfied and on this identification the statement that the result (रुक्) has arisen without its cause (लताहननम्) is based. Thus, here at the basis of विभावना lies भेदेऽपि अभेदरूपा अतिशयोक्तिः. Similarly, in 'अनायासकृशं मध्यम्' the कार्श्य of the waist, which is the result of exercise (आयासः), is different from the कार्श्य or slenderness, which is the result of youth. But the two are here identified. Hence, there is भेदेऽपि अभेदरूपा अतिशयोक्ति.

(21) विशेषोक्तिः or Speech of Speciality or Peculiar Allegation.

विशेषोक्ति is the exact opposite of विभावना. It consists in the non-statement of the fruit (फलस्य अवचः अकथनम्) i. e. in the statement that an effect does not arise when the causes are unbroken. i. e. are operating properly. कारणेषु in the Kārikā means the ordinary well known causes. When such causes properly work, it is natural that the effect should follow. When, however, an effect is represented as not following inspite of the causes working, we gather that this must be due to some cause which is not so well-known, but which prevents the production of the effect all the same. According as this not-so-well-known cause is not mentioned (अनुक्त), or is mentioned, or is incomprehensible (अचिन्त्य) विशेषोक्ति has three varieties. Ruyyaka says that अनुक्तनिमित्ता includes अचिन्त्यनिमित्ता. So विशेषोक्ति, according to him, has only two varieties viz. उक्तनिमित्ता and अनुक्तनिमित्ता. Read अलंकारसर्वस्व pp. 126-127

The name विशेषोक्ति is significant. It is explained as: सत्सु अपि कारणेषु कार्याभावरूपस्य विशेषस्य उक्तिः अस्यामिति विशेषोक्तिः।

Stanza 83—This stanza describes how passionately a wanton girl loved her paramour. Here निद्रानिवृत्तिः, द्युरत्नोदय :, सखीजनप्राप्तिः and भुजङ्गस्य आश्लेष शैथिल्यम् are the ordinary causes which should have produced the result viz. आलिङ्गनतः चलनम् or आलिङ्गनपरित्यागः. But this result has not followed. The cause which prevented this result from happening is the girl's intense passion for her lover (अनुरागातिशयः). This cause has not been mentioned. Therefore, the stanza is an example of अनुक्तनिमित्ता विशेषोक्तिः.

Stanza 84—Love was burnt down by Śiva. The burning away of the body is the ordinary cause, which produces the effect viz. the loss of strength. But this effect did not follow in the case of Love. For, Love is ever so powerful in every individual (जने जने = प्रतिजनं प्रतिपुरुषमित्यर्थः). Here, the cause why शक्तिनाश did not follow शरीरदाह is the irresistible power of Cupid. That has been mentioned in the expression अवार्यवीर्याय. Hence, the stanza is an example of उक्तनिमित्ता विशेषोक्तिः. अत्र शरीरदाहः शक्तिनाशे कारणम्, सत्यपि तस्मिन् कारणे शक्तिध्वंसरूपकार्यं नोत्पन्नमिति विशेषोक्तिः । सा च निमित्तस्य अवार्यपीर्यत्वस्य उक्तत्वात् उक्तनिमित्ता.

This stanza is राजशेखर's बालरामायण iii, 11, where the second line reads 'नमः शृङ्गारबीजाय तस्मै कुसुमधन्वने' (जीवानन्द's edition 1884 p. 117). कर्पूर इव दग्धः—This suggests complete burning away. When camphor is burnt up, it leaves no trace behind. Even so was Cupid burnt by Śiva. Thus, the comparison in 'कर्पूर इव दग्धः' extends up to दग्धः only and not up to शक्तिमान् as pointed out by प्रदीप.

This stanza is भामह iii 28. It illustrates अचिन्त्यनिमित्ता विशेषोक्ति. अचिन्त्यत्व lies in the fact that though Śiva deprived Cupid of his body, he did not rob him of his strength.

We have seen before that Ruyyaka remarks that अचिन्त्यनिमित्ता विशेषोक्तिः, is included under अनुक्तनिमित्ता. Though this is true in a way, a distinction between the two can be made. अनुक्तनिमित्ता is that in which the cause, though known, is not mentioned. अचिन्त्यनिमित्ता on the other hand is that in which the cause is not mentioned, because it cannot be known.

It will be recalled that the figures विभावना and विशेषोक्ति were referred to in the explanation of 'अत्र स्फुटो न कश्चिदलंकारः' occurring on p. 4. There we realized that though Mammaṭa does not say so definitely, his opinion is that विभावना and विशेषोक्ति require, in order that they should be स्फुट or distinct, that the कारणाभाव in विभावना and the कार्याभाव in विशेषोक्ति should be stated as such i. e. by the use of a negative particle. If the कारणाभाव and कार्याभाव are conveyed, not by a regular negative statement of their absence, but by a positive statement of the presence of something which is opposed to them, the figures become indistinct. We then pointed out that Viśvanātha does not agree with this view. According to him even if कारणाभाव and कार्याभाव are stated positively by mentioning the presence of something which is opposed to them, the figure is equally स्फुट. In this connection it may be noted that Jagannātha recognizes the distinction between the स्फुटत्व and the

अस्फुटत्व of these figures. Only he calls them शाब्दत्व and आर्थत्व respectively. Read रसगङ्गाधर pp. 438-439.

We remarked above that विशेषोक्ति is the exact opposite of विभावना. The result of this is that in the case of a given stanza it is possible to argue that both the figures are present therein by looking at it from two different points of view. That is exactly the reason why in 'यः कौमारहरः' both विभावना and विशेषोक्ति are considered to be present, in a distinct form by Viśvanātha and in an indistinct form by Mammaṭa. Similarly, in stanza 83 we may say that the result आलिङ्गनतः अचलन has arisen though its usual causes viz. निद्राप्रवृत्ति, द्युरत्नानुदय, सखीजनप्राप्ति and भुजङ्गाश्लेषदार्ढ्य are not present. Such reasoning makes this stanza an example of विभावना.

It is probably from this point of view that some people hold that विभावना and विशेषोक्ति do not deserve to be independent figures. Read अलंकारकौस्तुभ p. 316. This, however, is refuted by अलंकारकौस्तुभ (p. 317):

विशेषोक्तिः and विभावना

Resemblance: Both involve contradiction in the form of the violation of the law of causation.

Distinction: (1) While in विभावना an effect arises without its cause, in विशेषोक्ति though the causes are present, the effect does not arise. (2) In विभावना the effect which arises without its cause appears incongruous (बाध्य), while in विशेषोक्ति the causes which do not produce the effect appear incongruous. Vide below the distinction between विरोध and विभावना-विशेषोक्ति.

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(22) यथासंख्यम् or Respectivity

When things, which are mentioned in a certain order (क्रमिक) are again connected (समन्वयः) or referred to in the same order, यथासंख्य arises e. g. शत्रु मित्रं विपत्तिं च जय रञ्जय भञ्जय (चन्द्रालोक). Here शत्रु, मित्र and विपत्ति are mentioned in a certain order and they are connected in the same order with जय, रञ्जय and भञ्जय. Thus, the sense that we get is शत्रुं जय, मित्रं रञ्जय and विपत्तिं भञ्जय.

यथासंख्यम् is an अव्ययीभाव compound formed in the sense of पदार्थानतिवृत्ति or non-violation of the sense of a word, according to 'अव्ययं विभक्तिसमीपसमृद्धि°' पा. 2. i. 6. It is explained as संख्यामतिक्रम्य यथा तथा in such a manner as not to violate or go beyond the number i. e. the

order of the things mentioned. Thus, the name of the figure is significant.

Stanza 86—This stanza is an address to a king and describes how though one he produces a three-fold effect in the heart of three different people. Thus, by means of his valour, modesty and grace he produces pain, joy and love in the heart of enemies, learned people and beautiful damsels respectively. Here द्विषां, विदुषाम् and मृगीदृशाम् are in the same order or respectively concerned with तापं, संमदरसम् and रतिम् and with शौर्योष्मणा, विनयेन and लीलया. Thus, the ideas we get are द्विषां चेतसि शौर्योष्मणा तापं पुष्णन्, विदुषां चेतसि विनयेन संमदरसं पुष्णन् and मृगीदृशां चेतसि लीलया रतिं पुष्णन्. Hence, we have यथासंख्य in this stanza.

यथासंख्य is rather a prosaic figure. Though ancient rhetoricians like Bhāmaha, Daṇḍin, Udbhaṭa, Vāmana, Rudraṭa and Bhoja define it, its claim to rank as an independent figure has been denied by Hemacandra (काव्यानुशासन pp. 292–293) and called into question by Jayaratha (अलंकारसर्वस्वविमर्शिनी pp. 149–150) and Jagannātha (रसगङ्गाधर p. 748). It is contended that यथासंख्य does not contain any special charm arising from the exercise of the poet's genius, which is essential for an alaṁkāra. It represents nothing but the absence of the poetical defect called अपक्रम or violation of order such as is found in ' रथाङ्गशूले बिभ्राणौ पातां वः शंभुशार्ङ्गिणौ ' or ' कीर्तिप्रतापौ भवतः सूर्याचन्द्रमसाविव ' Nāgeśabhaṭṭa admits that यथासंख्य does not contain poetical charm of the above description even in a small degree, yet as it possesses the strikingness of many objects being referred to in the same order in one stanza, it has been, he points out, mentioned as a figure by Mammaṭa. Read रसगङ्गाधर p. 478.

As regards the essence of the figure it is to be noted that while Bhāmaha says that the things which are connected together in the same order should not be similar (असधर्मणाम्), Vāmana lays down that they should be related to one another as उपमेयs and उपमानs. Mammaṭa and others do not restrict the scope of the figure either way. यथासंख्य it also known by the terms संख्यान and क्रम.

(23) अर्थान्तरन्यास or Corroboration

When a general proposition is supported or corroborated or strengthened by a particular or a particular by a general, either through similarity or through dissimilarity, अर्थान्तरन्यास arises. तदन्येन = सामान्य-दन्येन विशेषेण विशेषादन्येन सामान्येन वा । इतरेण = साधर्म्यदितरेण वैधर्म्येण । अर्थान्तरन्यास has thus four varieties, which can be thus represented:

अर्थान्तरन्यासः

- साधर्म्यमूलकः
  - (1) सामान्यस्यविशेषण समर्थनम् e. g. निजदोषावृतमनसाम्
  - (2) विशेषस्य सामान्येन समर्थनम् e. g. सुसितवसनालंकारायाम्
- वैधर्म्यमूलकः
  - (3) सामान्यस्य विशेषण समर्थनम् e. g. गुणानामेव
  - (4) विशेषस्य सामान्येन समर्थनम् e. g. अहो हि मे

समर्थन, which is the main idea in अर्थान्तरन्यास is thus explained by Jagannātha : 'समर्थनं च 'इदमेवमनेवं वा स्याद्' इति संशयस्य प्रतिबन्धक 'इतिमित्थम्' इति दृढप्रत्ययः। निश्चय इति यावत्।' रसगङ्गाधर p. 471

The name अर्थान्तरन्यास is significant. It is thus explained : अर्थ्यते वर्णनीयत्वेन इष्यते इति अर्थः प्रस्तुतम्। अन्यः अर्थः अर्थान्तरम् अप्रस्तुतम्। तस्य प्रस्तुतसमर्थकत्वेन न्यासः अर्थान्तरन्यासः।

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Stanza 87 — This stanza illustrates सामान्यस्य विशेषेण साधर्म्येण समर्थनरूपः अर्थान्तरन्यासः. The first half enunciates a general proposition, which is supported by a particular illustration supplied by the second. The illustration is similar to the general proposition. Therefore, we have सामान्यस्य विशेषेण साधर्म्येण समर्थनरूपः अर्थान्तरन्यासः. One may note by the way that in शशिशुभ्रं शङ्खम् we have समासगा वादिलुप्ता उपमा.

Stanza 88 — This stanza is an example of विशेषस्य सामान्येन साधर्म्येण समर्थनरूपः अर्थान्तरन्यासः. It is addressed to a king. It describes how the fame of the king with its conventional white colour, sung by somebody, helped a lovely damsel who. dressed in white and wearing white ornaments, was proceeding at night to keep an appointment of love.

Here 'क्व नासि शुभप्रदः = सर्वत्र शुभप्रदः सहाय्यदायकः असि' is a genral proposition, which supports the particular case of the king's help to the girl through his fame. The general proposition is similar to the particular. Therefore, the figure here is विशेषस्य सामान्येन साधर्म्येण समर्थनरूप अर्थान्तरन्यासः.

This stanza is also an example of the figure सामान्य.

Stanza 89 — This stanza exemplifies सामान्यस्य विशेषेण वैधर्म्येण समर्थनरूपः अर्थान्तरन्यासः. It is the wickedness of virtues possessed by a leader that brings on him the yoke of leadership. This is a general proposition, which the first half sets forth.

It is strengthened by a particular dissimilar illustration contained in the second. The illustration refers to a strong mischievous bull, who is not yoked to a carriage i. e. is not given leadership, but is allowed to sleep happily in the stable, because he does not possess a scar on his neck i. e. has never borne the yoke before. When a bull bears the yoke for some time, a scar is produced on his neck. This scar is a गुण, which makes him fit for bearing the yoke. As the particular proposition which supports the general is thus dissimilar i. e. that of an animal which is not धुरि नियुक्त, the stanza becomes an example of सामान्यस्य विशेषेण वैधर्म्येण समर्थनरूप: अर्थान्तरन्यास:.

धुर्य: = धुरं वहति इति. The word literally means a bull who bears the yoke; then a leader who bears the yoke of responsibility. गलि: is a word of uncertain meaning. It has been variously explained by commentators. It appears to be a technical term current among agriculturists. It generally means a strong mischievous bull.

Stanza 90 — This stanza illustrates विशेषस्य सामान्येन वैधर्म्येण समर्थनरूप: अर्थान्तरन्यास:. It is uttered by some old man who has the misfortune to convey an unpleasant news to his friend. He supports his particular case by a dissimilar general proposition wherein he states that blessed are those who die without seeing the defeat of their friend. Therefore, we have here विशेषस्य सामान्येन वैधर्म्येण समर्थनरूप: अर्थान्तरन्यास:.

It will be observed that in all the four examples quoted above the proposition which is to be supported is mentioned first and the proposition which supports it is stated afterwards. But it is possible to reverse this order. Then again, the समर्थ्यसमर्थकभाव existing between the two propositions, which comprise this figure, may either be directly expressed by such words as हि, यत् and यत: or may be left to be inferred. On these grounds it is possible to have further varieties of this figure. But as Ruyyaka observes there is not much of a charm in such divisions. It is, therefore, well that Mammaṭa does not go in for them. It may, however, be pointed out that ancient rhetoricians like Bhāmaha and Udbhaṭa refer to these characteristics of अर्थान्तरन्यास in their definitions.

Viśvanātha, following Ruyyaka, mentions four more varieties of अर्थान्तरन्यास. According to him this figure also occurs when an effect is supported by a cause, or a cause by an effect, either affirmatively or negatively.

This view of Ruyyaka is controverted by Jayaratha, Jagannātha and Nāgeśabhaṭṭa. They maintain that when an effect is corroborated by a cause or a cause by an effect, that becomes the province of the figure काव्यलिङ्ग. Read 'रसगङ्गाधर p. 474.

A word must be said about two figures viz. उदाहरण and विकस्वर which come very near अर्थान्तरन्यास, but which have not been admitted by Mammaṭa. उदाहरण occurs in the रसगङ्गाधर, while विकस्वर is found in the कुवलयानन्द.

Jagannātha defines उदाहरण as 'सामान्येन निरूपितस्य अर्थस्य सुखप्रतिपत्तये तदेकदेशं निरूप्य तयोरवयवावयविभावः उच्यमान उदाहरणम्' रसगङ्गाधर p. 213. When a particular case is quoted in order to make a general proposition already stated, easy of comprehension and when between the particular case and the general proposition the relation of अवयव and अवयविन् exists, उदाहरण occurs. मम्मट and a few other ancients, according to जगन्नाथ, tacitly include it under उपमा.

According to Nāgeśa उदाहरण is nothing but अर्थान्तरन्यास itself.

The figure विकस्वर occurs when a particular case is supported by a general proposition, which is once again illustrated by an example. कुवलयानन्द p. 134.

Jagannātha of course cannot allow this figure admitted by Appaya Dikṣita. He points out that विकस्वर represents संसृष्टि of two अर्थान्तरन्यासs or of an अर्थान्तरन्यास and an उपमा. Read रसगङ्गाधर p. p. 474–75.

अर्थान्तरन्यास and निदर्शना (Second Variety)

Resemblance : In both there is सामान्यविशेषभाव and समर्थ्यसमर्थकभाव. Thus, in stanza 47, p. 58 the first half contains a general proposition which is supported by the particular illustration in the second. The same is the case in stanza 87, p. 76.

Distinction : In निदर्शना the कार्यकारणभाव which is at the basis of both the general proposition and the particular illustration is identical. In अर्थान्तरन्यास on the other hand the underlying कार्यकारणभाव takes two different forms in the two propositions. This point will be clear from the following : 'इह (उन्नतं पदम्' इत्यत्र) हि पूर्ववाक्यार्थप्रतिपाद्य-कार्यकारणभावे उन्नतप्रतिपाद्यं कारणतावच्छेदकम्' द्वितीयेऽपि तदेव। 'निजदोषावृत०' इत्यादौ तु पूर्वार्धप्रतिपाद्ये कार्यकारणभावे दोषत्वं कारणतावच्छेदकम्, विपरीतज्ञानत्वं कार्यता-वच्छेदकम्। द्वितीयार्धे तु पित्तत्वं कारणतावच्छेदकम्, विपरीतचाक्षुषत्वं कार्यतावच्छेदकमिति भेदात्। एवं च पूर्वोत्तरवाक्यार्थकार्यकारणभावद्वये यत्र सामान्यविशेषरूपधर्मावच्छिन्नत्वं तत्रै-वार्थान्तरन्यासः इति फलितम्।' अलंकारकौस्तुभ p. 265.

अर्थान्तरन्यासः and प्रतिवस्तूपमा

Resemblance : In both the two propositions are such that one helps us to understand the other better. Both thus have समर्थ्यसमर्थक-भाव in them.

Distinction : (1) In प्रतिवस्तूपमा the two propositions are either both general or both particular; in अर्थान्तरन्यास one is general and the other particular. (2) In प्रतिवस्तूपमा the main idea is साम्य or उपमानोपमेय-भाव, technically called वस्तुप्रतिवस्तुभाव, between the two sentences. The समर्थ्यसमर्थभाव is only implied. In अर्थान्तरन्यास समर्थ्यसमर्थकभाव is the chief thing, on which the figure is founded.

अर्थान्तरन्यासः and दृष्टान्तः

Resemblance : In both there is समर्थ्यसमर्थकभाव between the two sentences that constitute them. The etymological meaning of दृष्टान्त shows that the original proposition is there strengthened by the illustration.

Distinction : (1) In दृष्टान्त the two propositions are either both general or both particular; in अर्थान्तरन्यास one is general and the other particular. In दृष्टान्त there is no सामान्यविशेषभाव between the two proposition; in अर्थान्तरन्यास there is. (2) In दृष्टान्त the main idea is साम्य or बिम्बप्रतिबिम्बभाव between the two sentences. समर्थ्यसमर्थकभाव comes afterwards and is only implied, In अर्थान्तरन्यास on the other hand समर्थ्यसमर्थकभाव is the principal thing and it is with this समर्थ्यसमर्थक भाव that the figure starts.

अर्थान्तरन्यास is a figure of common occurrence. Sanskrit kāvyas and nāṭakas contain numerous examples of this figure. Though traditionally known for his उपमा Kālidāsa appears to us to be even better known for his अर्थान्तरन्यासs. The Śatakas of Bhartṛhari can also supply many beautiful examples. See *enter alia* शाकुन्तल i. 2, 20, 22; iv. 3; v. 26; vi. 31; vii. 4; मेघदूत 3, 5, 6, 8, 11, 20, 28, 38 41, 53, 54, 91, 97, 109; महावीरचरित i. 33; उत्तररामचरित vi. 12.

(24) विरोधः or Contradiction

When two things are stated (वचः) to be as though opposed or contradictory to each other (विरुद्धत्वेन), though there is really (वस्तु-वृत्तेन) no contradiction between them, the figure विरोध arises. The essentials of this figure are : (1) There are two things which are usually connected with different abodes (भिन्नतया प्रसिद्धौ व्यधिकरणौ वा) (2) These two things are represented as connected with one abode and thus a contradiction results. (3) This contradiction is not real, but only apparent and hence can be removed. If the contradiction

were real, it would constitute a defect. As it is only apparent, the figure is also known as विरोधाभास Read. रसगङ्गाधर p. 427

The apparent contradiction is usually expressed by the word अपि- When अपि is thus used, the figure is शाब्द. Otherwise it is आर्थ. Jagannatha, however, does not accept this distinction.

The name विरोध is significant, because the figure contains an (apparent) contradiction. The name विरोधाभास would have been still more significant.

जातिश्चतुर्भि....दश—These lines enumerate the 10 division of विरोध. In the second Ullāsa we saw that according to the grammarians and words are of four kinds viz. जातिवाचक, गुणवाचक, क्रियावाचक द्रव्यवाचक according as their primary or conventional sense is जाति, गुण, क्रिया and द्रव्य. The ten divisions of विरोध are based on these four kinds of words. Thus, a जाति may be opposed to four beginning with जाति (जात्याद्यैः चतुर्भिः) viz· जाति, गुण, क्रिया and द्रव्य. विरोध based on जाति, is. therefore, of four kinds. Similarly, a गुण, may be opposed to three viz. गुण, क्रिया and द्रव्य, a क्रिया to two viz. क्रिया and द्रव्य and a द्रव्य to द्रव्य only, thus giving rise respectively to three, two and one division, when विरोध is based on गुण, क्रिया and द्रव्य. These divisions in all number 10, which may be thus shown.

विरोध

(i) जातिमूलकः	(ii) गुणमूलकः	(iii) क्रियामूलकः	(iv) द्रव्यमूलकः
(4 kinds)	(3 kinds)	(2 kinds)	(1 kind)
(1) जातिजात्योर्विरोधः e. g. अभिनवनलिनी	(5) गुणगुणयोर्विरोधः e. g. सततं मुसलासक्ताः	(8) क्रियाक्रिययोर्विरोधः e. g. परिच्छेदातीतः	(10) द्रव्यद्रव्ययोर्विरोधः e. g. समदमतङ्गज
(2) जातिगुणयोर्विरोधः e. g. गिरयोऽप्यनुन्नति	(6) गुणक्रिययोर्विरोधः e. g. पेशलमपि खलवचनम्	(8)क्रियाद्रव्ययोर्विरोधः e. g. अयं वारामेको	
(3) जातिद्रव्ययोर्विरोधः e. g. येषां कण्ठपरिग्रह	(7) गुणद्रव्ययोर्विरोधः e. g. क्रौञ्चाद्रिरुद्दाम		
(4) जातिद्रव्ययोर्विरोधः e. g. सृजति च जगदिद			

It may here be noted that when जातिगुणयोर्विरोधः is included under जातिमूलक, it is not necessary to include जातिगुणयोर्विरोधः under गुणमूलक. For, the two mean the same thing. The same applies to the विरोध of क्रिया with जाति and गुण and to the विरोध of द्रव्य with जाति, गुण and क्रिया. Read

'जातेर्गुणेन सह विरोधे उक्ते' विरोधऽन्योन्यबाधनम्' इति दृशा तेनैव गुणस्यापि जात्या सह विरोधः सिद्धः। अत एव गुणस्य जातिवर्जं त्रयो भेदाः। एवमन्यत्रापि ज्ञेयम्।' जयरथ's विमर्शिनी P. 122

Mammaṭa's classification of विरोध on the basis of the four kinds of words confirms, as has been already noted, the conclusion that out of the two views regarding the convention of words mentioned in 'संकेतितश्चतुर्भेदो जात्यादिर्जातिरेव वा', he favours the first. This is again an additional proof of Mammaṭa's partiality towards the grammarians.

It may be noted that Jagannātha rightly observes that these divisions based on जाति and others are not charming. He would have only two varieties of विरोध viz. शुद्ध or that which is not based on श्लेष and श्लेषमूल or that which is so based. Read 'वस्तुतो जात्यादिभेदानामहृद्यत्वात् शुद्धत्वश्लेषमूलत्वाभ्यां द्विविधो ज्ञेयः।' रसगङ्गाधर P. 428

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Stanza 91—This stanza describes the condition of a lady in separation. When the thunderbolt of separation fell on her, cool things such as fresh leaves of lotus-plants (अभिनवानि नलिन्याः कमलिन्यः किसलयानि पर्णानि) and coils of lotus-fibres (मृणालानां कमलतन्तूनां वलयानि कङ्कणानि) become to her a heap of forest-fire (दवदहनस्य अरण्याग्नेः राशिः समूहः). Here किसलयानि and वलयानि are said to have become दवदहन. In this there is विरोध or contradiction. For, the जातिs किसलयत्व-दवदहनत्व and वलयत्व-दवदहनत्व, which usually reside in different places, are here described as residing in one. The contradiction is removed by saying that किसलयानि and वलयानि do not actually become दवदहन, but are felt by the lady as such owing to the terrible pain which is caused to her by the separation. As the contradiction here lies between जातिवाचक words, the stanza is an example of जातिजात्योः विरोधः. In this stanza the word अपि dose not occur. Therefore, विरोधालंकार here is आर्थ.

By the way we may note that in त्वद्वियोगपविपाते (त्वद्वियोग एव पविः तस्य पाते) there is the figure रूपक.

Stanza 92—This stanza describes a king, who is said to be more lofty or eminent than mountains, swifter than the wind, deeper than the ocean and greater than the earth. Here there is a contradiction between गिरी, मरुत्, अब्धि and विश्वंभरा, which are all जातिवाचक words, and अनुन्नतियुज्, अचल, अगम्भीर and अतिलघु, which are all गुणवाचक words. The contradiction is removed by saying that the four expressions are

intended to bring out the king's औन्नत्यातिशय, चलत्वातिशय or वेगवत्त्वातिशय, गाम्भीर्यातिशय and गौरवातिशय. Thus, the stanza is an example of जातिगुणयोः विरोधः. As the word अपि is used, विरोध here is शाब्द.

In connection with this stanza three points deserve note. (1) It is contended that the negative particle in अनुन्नतियुजः, अचलः and अगम्भीराः should be interpreted in the sense of अल्प so as to make the words mean अल्पोन्नतियुजः, किंचिच्चपलः and किंचिद्गम्भीरः respectively. Only in these senses would the words be गुणवाचक. If they are understood in their proper sense of उन्नत्यभावयुजः etc, they would not be गुणवाचक, in as much as they would not predicate any quality about the mountains etc. Against this it is pointed out that अभाव is also a गुण. Therefore, there is nothing objectionable in taking the words in their literal sense.

(2) 'विश्वंभरापि अतिलघुः' cannot properly be an instance of जातिगुणयोः विरोधः, because विश्वंभरा is not a जातिवाचक word, but a द्रव्यवाचक, in as much as the earth is one. So 'विश्वंभरापि अतिलघुः' would illustrate गुणद्रव्ययोर्विरोधः' Against this Kamalākarabhaṭṭa points that विश्वंभरा may be regarded as a जातिवाचक word in view of different creations or of the different continents of which the earth is made. As regards मरुत् there is no difficulty about its being a जातिवाचक word. For, winds are said to be 49 in number according to the statements in the Purāṇas. (3) It should be noted that विरोध here is based on श्लेष. For, the words उन्नति, चल, गम्भीर and लघु possess two senses according as they are construed with the king and with mountains etc.

Stanza 93––This stanza is addressed to a king and describes what happens when he goes to the field of battle to fight with his enemies.

Here धाराधरः, which is a जातिवाचक word, is connected with the actions अनुरज्यते and स्नेहं पराप्नोति. This involves a contradiction, because it is not possible for the inanimate sword to become affectionate (अनुरज्यते) and develop love (स्नेहं परोप्नोति). The contradiction is removed by understanding अनुरज्यते and स्नेहं पराप्नोति in the sense of 'becomes red' and 'attains greasiness' on account of paronomasia. Similarly, there is a contradiction between the जातिवाचक word पांसु and the action of decorating. For, dust is not an article used for decoration. The contradiction is removed by understanding प्रसाधन in the sense of धूसरीकरण. Thus, this stanza is an example of जातिक्रिययोः विरोधः.

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Stanza 94—This stanza expresses surprise that Lord Viṣṇu, who creates, protects and destroys the world with ease, became a fish

(शफरः मत्स्याः जातः इति पूरणीयमत्र), when an occasion demanded such an incarnation. The reference is to मत्स्यावतार. Here contradiction exists between जनार्दन, which is a द्रव्यवाचक or संज्ञावाचक word, and शफर, which is a जातिवाचक word. For, how can Janārdana be a fish ? The contradiction is removed by referring to the supernatural divine power of the Lord by means of which be allows himself to be born in any form. Hence, the stanza is an example of जातिद्रव्ययोर्विरोधः.

Stanza 95—This stanza describes how the hands of Brāhmaṇa ladies, that had grown rough owing to incessant house hold work, become soft when the king, who is the addressee, is the donor (सति भवति=भवति दातरि सति इत्यर्थः). Here there is a contradiction between कठिनाः and सुकुमाराः, which both are गुणवाचक words. How can the rough hands be delicate? The contradiction is removed by saying that roughness and softness belong to two different periods of time. Thus, here we have गुणगुणयोः विरोधः.

Stanza 96—सतत्त्वविदाम्=तत्त्वविदाम् । तत्त्वसतत्त्वशब्दौ पर्यायौ गोत्रसगोत्रशब्दवत् । Here, there is a contradiction between पेशलत्व (tenderness), which is a गुण and दहतितराम् which is a क्रिया. For, how can the tender word burn ? The contradiction is removed, when we remember that the tender word of the wicked is intended to lure us into placing confidence in them with a view to work our destruction in the end. That is how it burns the mind of those who know the truth. Similarly, there is contradiction between परुषत्व (harshness), which is a गुण and प्रमोदयति which is a क्रिया. For, how can the harsh sentence give delight ? The contradiction is removed when we realize that the harsh sentence is intended for our ultimate good. That is how it gives us delight. Thus, this stanza is an example or गुणक्रिययोविरोधः,

Stanza 97—The stanza refers to the story, many a time found referred to in literature, that Paraśurāma shot an arrow right through the Krauñca mountain in order to prove himself equal to Kārtikeya, who has performed the feat before. Here क्रौञ्चः, which is a द्रव्यवाचक word, is opposed to अभिजात or कोमल, which represents a गुण, For, how can the Krauñca mountain, which was hard on account of huge rocks (उद्दामाः महत्यो या दृषदः शिलाः ताभिः दृढः कठिनः), be tender like the petal of a new lotus ? The contradiction is removed by remembering that Paraśurāma shot the arrow with such extraordinary force that it easily pierced through the mountain as though it was made of lotus-petals. Thus, the stanza is an example of गुणद्रव्ययोर्विरोधः.

Stanza 98—This stanza is मालतीमाधव i. 30, wherein Mādhava describes to his friend Makaranda the emotion that has been agitating his heart since he saw Malati in the कामदेवायतन. It contains a beautiful description of love as it first overpowers a young man's mind. Here there is contradiction between the two actions of gladdening and afflicting. For, how can an emotion gladden and torment simultaneously (च–च– These show simultaneity of actions)? The contradiction is removed when we recall that love gladdens us when the object of love is near and torments us when we are in separation. Therefore, this stanza is an example of क्रिययोर्विरोधः.

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Stanza 99—This stanza is भल्लटशतक 108. It describes the ocean. The poet looked upon the ocean as the one reservior of water and as a mine of jewels. But he was surprised to learn that it had been drunk by the sage Agastya, who first placed it in the hollow of his hand. Here there is contradiction between अगस्त्य, which is a द्रव्यवाचक word and आपास्यति, which represents a क्रिया. For, how can Agastya drink the ocean? The contradiction is removed by saying that owing to the prowess of his penance Agastya could perform superhuman feats. Thus, here we have क्रियाद्रव्ययोर्विरोधः.

Please note that in the stanza मुनि stands for अगस्त्य as आपास्यति stands for समुद्रपान.

Stanza 100—This stanza describes the vast elephant-army which a certain king had. Here contradiction exists between two द्रव्यs viz. शंकरचूडापगा (गङ्गा) and कालिन्दी (यमुना). For, how can the Ganges be the Jamna? It is removed by taking कालिन्दी in the sense of 'of dark appearance';

It may be noted by the way that the stanza is an example of तद्गुण also.

विरोधः and रूपकम्

Resemblance: The first (जातिजात्योः विरोधः), fourth (जातिद्रव्ययोर्विरोधः) and tenth (द्रव्यद्रव्ययोर्विरोधः) divisions of विरोध show remarkable similarity with रूपक. For, 'नलिनीकिसलयमृणालवलयादि दवदहनराशिः, 'जनार्दनः शफरः, and 'शंकरचूडापगा कालिन्दी' appear almost on a par with 'मुखं चन्द्रः. For all these are based on अभेद or identity. What is the distinction between विरोध and रूपक then?

Distinction: (1) It is true that both विरोध and रूपक are based on अभेद or identity. But while in विरोध अभेद is only a means to an end, in

रूपक it is the end itself. To explain : In विरोध the identity is used to show the ultimate incongruity that is involved in such identity. Thus, to say that leaves of lotus-plants and coils of lotus-fibres are a heap of forest-fire to her at once brings to our mind the incongruity of the former being the latter, an incongruity which is removed when we remember that we have here the description of a lady in separation. But in 'मुखं चन्द्रः' the identity between the two is exactly what we aim at owing to the extreme resemblance between the face and the moon. The incongruity involved in the assertion that the face is the moon does not strike us at all. (2) In विरोध the strikingness lies in the incongruity between the two objects identified; in रूपक the charm lies in the similarity of the two objects concerned. (3) In विरोध the sense of अपि, whether mentioned as in शंकरचूडापगापि कालिन्दी, or implied as in नलिनीकिसलयमृणालवल्यादि (अपि) दवदहनराशिः, which (sense) brings out the contradiction, is always present. In रूपक the sense of अपि has no scope, as contradiction is by no means prominent.

विरोधः and विभावना–विशेषोक्तिः

Resemblance : All the three figures contain an apparent contradiction, which is capable of being explained away.

Distinction : (1) विरोध is the widest in extent and embraces all kinds of contradiction. विभावना and विशेषोक्ति cover a narrower field and are restricted to only one particular kind of contradiction viz. the violation of the law of causation. विरोध represents the genus, while विभावना and विशेषोक्ति are the species. विरोध is the उत्सर्ग or the general rule, while विभावना and विशेषोक्ति are the अपवादs or exceptions. Hence according to the rule 'अपवादविषयपरिहारेण उत्सर्गस्य व्यवस्थितिः' विरोध is to be understood in all those cases of contradiction that do not refer to the law of causation. (2) In विभावना as the cause is absent, it is the result which appears incongruous (बाध्य). Thus, in विभावना कारणाभाव is बाधक and कार्य is बाध्य. Similarly, in विशेषोक्ति as the cause is present and yet the result does not follow, it is the cause which seems incongruous. Thus, in विशेषोक्ति कार्याभाव is बाधक and कारण is बाध्य. But in विरोध both the things, between which contradiction is represented as existing, are equally powerful and are hence mutually incongruous.

It should here be noted that in determining the relation of बाध्य and बाधक, that which strikes us as being more powerful or prominent is regarded as बाधक and the other बाध्य. Thus, in विभावना कारणाभाव and

in विशेषोक्ति कार्याभाव appear more powerful. Hence, they are regarded as बाधक.

It should be noted that रूय्यक and विश्वनाथ think that in विशेषोक्ति, कार्याभाव is बाधक and कारण is बाध्य. जयरथ and जगन्नाथ on the other hand, hold that in विशेषोक्ति, कार्याभाव is बाध्य and कारण is बाधक, we feel that the latter view is more reasonable. Read साहित्यदर्पण under x 68 ab and रसगङ्गाधर p. 432 and p. 438-

(25) स्वभावोक्ति: or Description of Nature

स्वभावोक्ति or Natural Description consists in the description of the peculiar action and form of a child and others. स्व in the Kārikā means तदेकाश्रय i. e. belonging to them alone i. e. peculiar to them and रूप signifies colour and form or appearance. आदि includes a young woman, an innocent person etc.

In connection with this figure two points deserve note : (1) The peculiar action or movement and colour, posture or characteristics that form the object of description in this figure must be such as are not observed by the ordinary people, but as attract the attention of men of poetical tendencies alone. (2) Strikingness or charm, which is a common characteristic of all figures of speech, is especially required for this figure. Otherwise, the description would be bald and uninteresting. Thus, the following stanza is not an example of स्वभावोक्ति: गोरपत्यं बलीवर्दो घासमत्ति मुखेन सः । मूत्रं मुञ्चति शिस्नेन अपानेन तु गोमयम् ॥

The name स्वभावोक्ति is significant, because in this figure we have the description of the nature of various entities like the child etc., or because we have here natural description as opposed to artificial, which we find in other figures.

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Stanza 101—This stanza occurs in the third Ucchvāsa of Bāṇa's Harṣacarita and describes a horse, which has just risen up from his nocturnal rest and with a gentle neigh is scratching the ground with his hoof. The first half describes certain characteristic movements, which are meant to shed off lethargy. Thus, the horse first stretched out his hinder legs (पश्चादङ्घ्री पश्चिमपादौ प्रसार्य प्रसृतौ कृत्वा). Then, he elongated (द्राघयित्वा दीर्घं कृत्वा) his body at full length in such a manner that his spine ('पृष्ठवंशाधरे त्रिकम्' अमरः) was first bent (नतिः) and then spread out (वितत). This is a very realistic description of a characteristic action and its beauty will be appreciated by those who have actually observed a horse going through it. त्रिकस्य पृष्ठास्थ्नः नतिः ऊर्ध्वं

वक्रीभवनं विततं विस्तारश्च यस्मिन् कर्मणि यथा तथा. Then he bent his neck (आभुग्न: वक्र: कण्ठ: ग्रीवा यस्य), leaned his mouth on his chest and tossed his mane which was smoky with dust. All this made him fresh. He now was feeling hungry and longed for mouthfuls of fodder (घासस्य तृणस्य ग्रासा: कवला: तेषामभिलाष: वाञ्छा तस्मात्). That was why his nostrils (प्रोथ: नासिका) were inccessantly throbbing.

The Stanza contains a very striking description of various characteristic movements of a horse. It is, therefore, an example of स्वभावोक्ति.

स्वभावोक्ति is really an important figure. It is a good test of a poet's powers of observation and expression as apart from his power of imagination. Descriptions of nature fall under this figure. But Sanskrit rhetoricians usually neglect them. They also do not seem to assign to this figure the importance it deserves. Bhāmaha admits स्वभावोक्ति as a figure only grudgingly. Note 'स्वभावोक्तिलंकार इति केचित प्रचक्षते । अर्थस्य तदवस्थत्वं स्वभावोऽभिहितो यथा ॥ ii. 93

स्वभावोक्ति is called by other names also. It is designated स्वभाव by Bhāmaha (ii 93) and Keśavamiśra (अलंकारशेखर p. 35) and स्वरूप by the Agnipurāṇa (344.3). Daṇḍin gives it the name जाति in addition. Rudraṭa (vii. 30), Bhoja (iii. 4), Hemacandra (p. 275) and Vāgbhaṭa (वाग्भटालंकार iv. 47) style it जाति. Bāṇa mentions जाति prominently in two places viz. introductory stanza 9 of the Kādambari and stanza 5 of the Harṣacarita.

(26) व्याजस्तुति: or Artful Praise

व्याजस्तुति occurs when there is censure or praise on the face or surface (मुखे), but when the conclusion or ultimate purpose (रूढि: पर्यवसानम्) is otherwise i. e. praise or censure respectively. व्याजस्तुति is thus of two kinds: (1) मुखे निन्दा पर्यवसाने स्तुति:, स्तुतिपर्यवसायिनी निन्दा इत्यर्थ: where there is censure on the surface, but praise in the end i. e. where from apparent censure praise is understood; (2) मुखे स्तुति: पर्यवसाने निन्दा निन्दापर्यवसायिनी स्तुति: इत्यर्थ: where there is praise on the surface, but censure in the end i. e. where from apparent praise censure is conveyed.

Mammaṭa's definition of this figure is not well-worded. The use of the word रूढि: in the sense of ultimate sense or purpose is unusual. Viśvanātha gives a clear and easily understandable definition in 'उक्ता व्याजस्तुति: पुन: । निन्दास्तुतिभ्यां वाच्याभ्यां गम्यत्वे स्तुतिनिन्दयो: ॥ 60' साहित्यदर्पण x

व्याजेन व्याजरूपा वा स्तुति:—Here Mammaṭa explains the name व्याजस्तुति: in two ways so as to make it applicable to its

two varieties. (1) व्याजेन निन्दामिषेण स्तुतिः व्याजस्तुतिः । तृतीयातत्पुरुषः praise through a guise or artifice i. e. through apparent censure. This explanation is applicable to the first variety where there is मुखे निन्दा पर्यवसाने तु स्तुतिः. (2) व्याजरूपा स्तुतिः व्याजस्तुतिः । शाकपार्थिवादिः मध्यमपदलोपी वा समासः । अयं च समासः कर्मधारयान्तर्भूत एव । praise of the form of an artifice i. e. praise which is not real praise, but is censure. This explanation is applicable to the second variety, which consists in मुखे स्तुतिः पर्यवसाने तु निन्दा.

The printed editions here read 'व्याजरूपा व्याजेन वा स्तुतिः ।' These explanations break the order of the two varieties mentioned in the Kārikā, the order which is followed in giving the illustrations. It appears to us that व्याजरूपा was placed first instead of व्याजेन owing to the carelessness of some scribe and that Mammaṭa originally wrote 'व्याजेन व्याजरूपा वा स्तुतिः'. This is clear from the fact that the Pradīpa knows 'व्याजेन व्याजरूपा वा' only and not 'व्याजरूपा व्याजेन वा'. That is why we have restored the text against all printed editions.

But on the principle of 'स्थितस्य गतिश्चिन्तनीया' commentators point out that Mammaṭa placed व्याजरूपा first deliberately, because the कर्मधारय compound occurs to us first and is to be preferred. Read साहित्यचूडामणि.

Stanza 102—This stanza exemplifies the first variety of व्याजस्तुति viz. व्याजेन स्तुतिः i. e. मुखे निन्दा पर्यवसाने तु स्तुतिः. Here a king is charged with being exceedingly indifferent towards Ramā or Wealth. Though she goes to him in a hundred ways and resorts to him, the king abandons her. आश्रितपरित्याग is unworthy of a great man. But the king is guilty of it. Thus, we have apparent censure or dispraise. But this apparent dispraise ultimately leads to praise viz. that the king spends in charity or liberality all the money that comes to him from a hundred sources. Similarly, Ramā is apparently censured as being a most shameless woman in so far as she resorts to the king alone inspite of the repeated humiliation of abandonment that she receives at his hands. But this censure ultimately means praise in so far as it suggests that Ramā chooses for her abode a proper person. Thus, the stanza is an example of व्याजेन स्तुतिः i. e. मुखे निन्दा पर्यवसाने तु स्तुतिः.

Stanza 103—This stanza illustrates the second variety of व्याजस्तुतिः viz. व्याजरूपा स्तुतिः i. e. मुखे स्तुतिः पर्यवसाने निन्दा. It is addressed to the ocean. The desert of Marwar (मरुः) offers no water to thirsty travellers. Therefore, it incurs infamy. In shouldering the burden of this infamy the ocean offers help to the desert, because the ocean also gives no

water to thirsty people to quench their thirst. Thus, there is apparent praise for the ocean in this that it is represented as a very obliging person, because it helps Maru to bear the burden of infamy. The help of course consists in just this that the ocean himself incurs similar infamy. When we find others in the same predicament as ourselves, we are a bit buoyed up. But the apparent praise of the ocean is really intended to convey censure in so far as it is not able to satisfy the thirst of people inspite of the vast masses of water which it possesses. Thāt is how we have here व्याजरूपा स्तुति: i. e. praise of the form of an artifice i. e. praise which is not real, but censure in disguise.

हेलया लीलया जित: बोधिसत्त्व: (बोधिः ज्ञानं सत्त्वं सारं यस्य) बुद्ध: येन. The one great quality for which Lord Buddha is famed is compassion. The ocean is stated to have vanquished him in that quality.

One important point to note in connection with this figure is that it occurs when the apparent censure or praise of an object leads ultimately to the praise or censure of the same object. Read रसगङ्गाधर p. 419; Consequently, when the praise or censure understood from apparent censure or praise belongs to a different object, व्याजस्तुति is not regarded as being present.

Consider the following stanzas: (1) कस्त्वं वानर रामराजभवने लेखार्थसंवाहको यातः कुत्र पुरागतः स हनुमान् निर्दग्धलङ्कापुरः । बद्धो राक्षससूनुनेति कपिभिः संताडितो भर्त्सितः स व्रीडात्तपराभवो वनमृगः कुत्रेति न ज्ञायते ॥ Here from the censure of हनूमत् we understand the praise of other monkey-chiefs. (2) यद् वक्त्रं मुहुरीक्षसे न धनिनां ब्रुषे न चाटून् मृषा नैषां गर्ववचः शृणोषि न च तान् प्रत्याशया धावसि । काले बालतृणानि खादसि परं निद्रासि निद्रागमे तन्मे ब्रुहि कुरङ्ग कुत्र भवता किं नाम तप्तं तपः ॥ Here from the praise of the deer the censure of one who has to dance attendance on the rich is understood. These are not proper examples of व्याजस्तुति, because the apparent censure and praise and the subsequent praise and censure belong to different individuals. Besides we have to note here that the apparent censure and praise are not बाधित or stultified, when the subsequent praise and censure are understood. But according to Appaya Dikṣita these are proper examples of व्याजस्तुति, for he holds that समानाधिकरण्य of वाच्यनिन्दास्तुति and गम्यस्तुतिनिन्दा is not necessary.

व्याजस्तुति: and अप्रस्तुतप्रशंसा

Resemblance : In both from the expressed sense, a sense different from it is understood.

Distinction : (1) While अप्रस्तुतप्रशंसा has five definite varieties such as 'कार्यात् निमित्तम्', the cases of 'निन्दायाः स्तुतिः' and 'स्तुत्याः निन्दाः',

which form the province of व्याजस्तुति, cannot be made to go under any of these five varieties. This means that though the two figures resemble in their general form, their provinces are different. (2) Though the charm in both takes the common form of a प्रस्तुत being understood from an अप्रस्तुत, व्याजस्तुति has a specialized charm in so far as here from अप्रस्तुत निन्दा we understand प्रस्तुत स्तुति and vice versa. Read 'न चात्र अप्रस्तुतप्रशंसैवास्तु । स्तुतिनिन्दात्मकतया विच्छित्तिविशेषात् । कार्यकारणभावादिसंबन्धाभावाच्च । उद्योत p. 89

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(27) सहोक्तिः or Speech with 'With'

When one word, though expressive of one sense i. e. though naturally connected with one entity, conveys two senses i. e. becomes connected with another entity through the force of the sense of सह, that is सहोक्ति. For example 'सहाधरदलेनास्या यौवने रागभाक् प्रियः' Here रागभाक् is एकार्थाभिधायक i. e. expresses one entity viz. the lover, who is possessed of affection (रागमनुरागं भजति असौ). But owing to the force of सह it is connected with अधरदल as well and then expresses that it is possessed of redness (रागं रक्तिमानं भजति तत्). Hence, this line is an example of सहोक्ति.

सहोक्ति requires that the two entities that are connected by means of सह or its equivalent should have गुणप्रधानभाव between them. This happens when सह is joined with an instrumental laid down by 'सहयुक्तेऽप्रधाने' पा. 2. 3. 19. (सहार्थेन युक्ते अप्रधाने तृतीया स्यात् । पुत्रेण सह आगतः पिता । एवं साकंसार्धंसमयोगेऽपि । सि. कौ.). Here आगतः is connected with both पितृ and पुत्र owing to the force of सह. पिता, occurring in the nominative case and directly connected with आगतः, is principal and पुत्रेण, which is in the instrumental case and thus indirectly connected with आगतः by means of सह is subordinate. It should be noted that the गुणप्रधानभाव, which सह, indicates, exists between the words and not necessarily between the entities. 'पुत्रेण सह आगतः पिता' thus satisfies all the requirements of सहोक्ति. The expression cannot, however, be an example of the figure, because it does not possess the characteristic required for all figures viz. strikingness.

The following stanza is not an example of सहोक्ति, because the two persons mentioned therein are not related to each other by गुणप्रधानभावः 'अनुकूलभावमथवा पराङ्मुखत्वं सहैव नरलोके । अन्योन्यविहितमन्त्रौ विधिदिल्लीवल्लभौ वहतः ॥' रसगङ्गाधर p. 358

Stanza 104—This stanza is कर्पूरमञ्जरी 2. 9 and contains a description of the Nāyikā in separation. Here दीर्घाः is directly connected with

श्वासदण्डाः and indirectly with दिवसनिशाभिः through the force of the sense of सह. दीर्घाः, which is एकार्थाभिधायक i. e. expresses the length belonging to श्वासदण्डाः, thus becomes द्विवाचक i. e. expresses the length belonging to days and nights in addition owing to the force of the sense of सह. That is how we have the figure सहोक्ति in the first line. As दीर्घाः is directly connected with श्वासदण्डाः, the length belonging to them is declared by Mammaṭa to have been expressly stated (शाब्द). But the length belonging to days and nights is not directly expressed, but is understood indirectly through the force of the sense of सह. The second and the fourth lines also contain examples of सहोक्ति, which are to be similarly explained.

Though Mammaṭa does not say so definitely, सहोक्ति must be based on अतिशयोक्ति. Thus, in the present stanza दीर्घत्व, which belongs to sighs, is really different from that which belongs to days and nights. But the two are regarded as one and on this identity the use of सह. is based. The same is the case with the action गलन the quality दुर्बलत्व. Thus, at the basis of सहोक्ति in this stanza there is निगीर्याध्यवसानरूपा भेदेऽपि अभेदरूपा वा अतिशयोक्तिः. Similarly, in 'सहाधरदलेनास्या यौवने रागभाक् प्रियः' राग, which belongs to प्रिय, is different from राग, which is found in अधरदल. So here also सहोक्ति is founded on भेदेऽपि अभेदरूपा अतिशयोक्तिः. Viśvanātha puts this requirement of अतिशयोक्ति as the basis of सहोक्ति in his definition, which runs 'सहार्थस्य बलादेकं यत्र स्याद् वाचकं द्वयोः । सा सहोक्तिर्मूलभूतातिशयोक्तिर्यदा भवेत् ॥' सा. द. x. 55. In the case of Mammaṭa we may say that the basis of अतिशयोक्ति is presumed by the general requirement of strikingness. सहोक्ति in order to be striking, should be based on अतिशयोक्ति.

The following stanza is not an example of सहोक्ति, because there is no अतिशयोक्ति at the basis : 'अनेन सार्धं विहराम्बुराशेस्तीरेषु तालीवनमर्मरेषु । द्वीपान्तरानीतलवङ्गपुष्पैरपाकृतस्वेदलवा मरुद्भिः ॥' रघुवंश 6. 57

अतिशयोक्ति, which is at the basis of सहोक्ति, may either be (1) अभेदाध्यवसायमूल or (2) कार्यकारणपौर्वापर्यविपर्ययमूल. The former may again be (1a) श्लेषनिबन्धन or (1b) अश्लेषनिबन्धन. सहोक्ति thus has three varieties. 'सहाधर...प्रियः' is an example of (1a) and 'सह दिवसनिशाभिः' of (1b). An example of (2) is 'सममेव नराधिपेन सा गुरुसंमोहविलुप्तचेतना । अगमत् सह तैलबिन्दुना ननु दीपार्चिरिव क्षितेस्तलम् ॥' साहित्यदर्पण. Here the fall of the lady is the cause of the fall of the king. But the two are declared to be simultaneous and on this कार्यकारणपौर्वापर्यविपर्यय the figure सहोक्ति in this stanza is based. Jagannatha does not admit सहोक्ति as the figure in such stanzas. He believes that अतिशयोक्ति is here the proper figure and सहोक्ति is only nominal. Read '॰इत्यादौ पौर्वापर्यविपर्ययानुप्राणिता सहोक्तिरलंकार इति न

युक्तम् । अतिशयोक्तेरेव अत्र चमत्कृत्याधायकत्वेन सहोक्तेर्नाममात्रत्वात ' रसगङ्गाधर p. 361. Then again, the two things connected together by सह in सहोक्ति are stated by some rhetoricians to stand to each other in the relation of उपमान and उपमेय. For all these ideas read अलंकारसर्वस्व p. 81.

(28) विनोक्ति: or Speech with 'Without'

विनोक्ति occurs in two ways viz. (1) यत्र अन्येन विना अन्यः सन् शोभनः न, किं तु अशोभन एव where a thing is represented as not being good i. e. as being bad or disagreeable without i. e. in the absence of another; and (2) यत्र अन्येन विना अन्यः इतरः असन् अशोभनः न, किं तु शोभन एव where a thing is represented as not being otherwise i. e. as not being not-good i. e. as being good or agreeable in the absence of another. Thus, यत्र केनचिद् विना कस्यचिद् अशोभनत्वं प्रतिपाद्यते सा एका विनोक्तिः । यत्र च केनचिद् विना कस्यचिद् शोभनत्वं प्रतिपाद्यते सा द्वितीया विनोक्तिः । It will be noticed that in the second variety the idea of शोभनत्वं is expressed in a negative manner i. e. as ' इतरः = असन् = अशोभनः न. ' The purpose of this is to suggest that if that thing becomes अशोभन, it is due to the presence of something else.

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Stanza 105--This stanza illustrates the first variety of विनोक्ति, three examples of which occur herein. First, the moon is represented as being lustre-less (अरुचिः अदीप्तिः, from रुच to shine) without the night. अत्र अन्यः (शशी) अन्येन (निशया) विना सन् न, शोभनः न, अशोभनः अरुचिः प्रतिपादितः इति प्रथमा विनोक्तिः । Secondly, the night is represented as being darkness (अशोभन) without the moon and thirdly the working of love is also described as not shining (अशोभन) without both the moon and the night. So we get two more examples of विनोक्ति.

Stanza 106--This stanza describes a certain prince who is represented as विचित्र... प्रगल्भः i. e. शोभनः in the absence of a certain woman and once again as अमृत... राशयः i. e. शोभनः in the absence of a certain friend. The suggestion here is that the prince himself is शोभन and whatever अशोभनत्व belongs to him is due to his evil associates. The stanza contains two examples of the second variety of विनोक्ति. अत्र अन्यः (नरेन्द्रसूनुः) अन्येन (मृगलोचनया सुहृदा च) विना इतरः अशोभनः न किंतु शोभन एव, इति प्रतिपादितः । तेन द्वितियायाः विनोक्ति उदाहरणद्वयमेतत् ।

विचित्रेषु व्यवहारेषु कार्येषु या प्रतिभा झटितिस्फूर्तिः तस्याः प्रभया प्रगल्भः धृष्टः । When the lady was not near him, he became prominent with flashes of

genius in manifold activities. अमृतद्युतिः चन्द्र इव सुन्दरः आशयः अन्तःकरणं यस्य. In the absence of his friend the prince exhibited a mind beautiful like the moon.

It is pointed out that the particle विना is not absolutety necessary to constitute this figure, even like सह for सहोक्ति. If the sense of विना is somehow conveyed, that is enough. An example of विनोक्ति without the word विना is 'निरर्थकं जन्म गतं नलिन्या यथा न दृष्टं तुहिनांशुबिम्बम्। उत्पत्तिरिन्दोरपि निष्फलैव दृष्टा विनिद्रा नलिनी न येन साहित्यदर्पण. Here the idea is तुहिनांशुदर्शनेन विना नलिनीजन्म अशोभनम्, विनिद्रनलिनीदर्शनेन विना च इन्दूउत्पत्तिरपि अशोभना. Hence, the figure विनोक्ति.

Ancient rhetoricians like Bhāmaha, Dandin, Udbhaṭa Vāmana, Rudraṭa and Bhoja do not define this figure. Mammaṭa appears to be the first writer to define it. Jayaratha (p. 83) and Jagannāth (p. 365) speak of a rhetorician called अलंकारभाष्यकार, whose conception of विनोक्ति is quite different. His definition of विनोक्ति is 'नित्यसंबद्धानामसंबन्धवचनम्.' Example of this विनोक्ति is तस्याः शैत्यं बिना ज्योत्स्ना पुष्पार्द्धिः सौरभं विना। विनोष्णत्वं च हूतभुक् त्वां विना प्रतिभासते ॥

(29) परिवृत्तिः or Barter

परिवृत्तिः or Barter is defined as exchange (विनिमयः) of things with equals or unequals. According to the nature of the thing received परिवृत्ति is of three kinds viz. (1) समस्य समेन विनिमयः i. e. when we exchange a thing for its equal; (2) न्यूनस्य उत्तमेन विनिमयः i. e. when we part with an inferior thing and receive a superior one in return; and (3) उत्तमस्य न्यूनेन विनिमयः when we give a superior thing and receive an inferior one in its place.

It should be noted that when we want to understand the exchange which constitutes this figure, we must remember that the thing which we exchange or part with is in Sanskrit put in the genitive case and the thing which we receive in return in the instrumental.

परिवृत्तिरलंकार :—This is intended to show that परिवृत्तिः in the Kārikā is the name of the figure and विनिमयः is the definition.

Stanza 107—Here we have a description of flowering creepers in some garden, which were being shaken by the wind. As travellers looked at these creepers, they were apparently reminded of their beloveds at home and experienced various kinds of emotions.

The first half says that the wind gave dance to the creepers and received from them fragrance (आमोदः) in return. So here there is the exchange of an equal with an equal. In the second half the creepers

receive the glances (दृश्यम्) of travellers i. e. from them and give to them in return the mixture (व्यतिकरः) of pang (आधिः), disease (व्याधिः), delusion (भ्रमिः), weeping (रुदितम्) and swoon (मोहः). As this mixture which is given by the creepers to the travellers is inferior, the second half illustrates न्यूनस्य (आधि...व्यतिकरस्य) उत्तमेन (दृशा) विनिमयः.

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Stanza 108—This stanza describes how a certain king killed his enemies in batte (संप्रहारे = युद्धे) and conquered their lands. Here hostile warriors receive from the king strokes (प्रहारान्), which represent a न्यून वस्तु, and give to him वसुन्धरा, which is उत्तम. Thus, we have here उत्तमस्य (वसुन्धरायाः) न्यूनेन (प्रहारैः) विनिमयः.

विनिमय or exchange is the essence of this figure. here is, however, some difference of opinion among rhetoricians as to what exactly constitutes exchange. Ordinarily exchange requires two persons. So विनिमय is स्वकीयं किंचित् परस्मै दत्त्वा तस्मात् परस्मात् तदीयस्य कस्यचिदादानम्. Though Mammaṭa does not say so definitely, we infer that this is his idea of exchange as gathered from his illustrations. Jagannātha agrees with Mammaṭa. His definition of परिवृत्तिः is quite definite on this point. Read रसगङ्गाधर, p. 481

Daṇḍin, Rudraṭa and Viśveśvara also hold the same view.

The opposite view is held by Bhāmaha, Udbhaṭa, Vāmana, Bhoja, Ruyyaka and Viśvanātha. According to them mere परिवर्तन or व्यत्यय i. e. the giving up of a certain thing and the taking of another is enough to constitute परिवृत्ति. It is not necessary that the thing given away should have been given to some one and the thing received should have been received from that some one. Ruyyaka therefore, says 'विनिमयोऽत्र किंचित्त्यक्त्वा कस्यचिदादानम्' अलंकारसर्वस्व p. 152. Bhāmaha further lays down that परिवृत्ति should also be accompanied by अर्थान्तरन्यास. According to these writers परिवृत्ति covers a wider field. As such it will extend not only to those cases which contain a proper exchange and which, therefore, are परिवृत्ति according to Mammaṭa, Jagannātha and others, but also to those others where there is a विनिमय as defined by Ruyyaka and where according to Mammaṭa the figure परिवृत्ति would not be present. One such case is तस्य च प्रवयसो जटायुषः स्वर्गिणः किमिव शोच्यते बुधैः । येन जर्जरकलेवरव्ययात् क्रीतमिन्दुकिरणोज्ज्वलं यशः ॥ अलंकारसर्वस्व. Here Jaṭāyu exchanges his shattered body for spotless fame. But he is not represented as having given his body to some one and as having received fame from that some one.

Therefore, this is not परिवृत्ति according to Mammaṭa and others. But according to Ruyyaka and others it is, because here there is विनिमय in the sense of 'किंचित् त्यक्त्वा कस्यचिदादानम्.'

Another point to note in connection with this figure is that the barter or exchange must not be real, though striking, but must have been poetically imagined. Thus, 'क्रीणन्ति प्रविकचलोचनाः समन्तान्मुक्ताभिर्बदरफलानि यत्र बालाः' is not an example of परिवृत्ति, because here the barter is real.

(30) भाविकम् or vision

भाविक occurs when things past and future are depicted as though present. It has thus two varieties viz. (1) यत्र भूताः (पूर्वकालिकाः) भावाः प्रत्यक्षा इव क्रियन्ते प्रतिपाद्यते । (2) यत्र भाविनः (उत्तरकालिकाः) भावाः प्रत्यक्षा इव क्रियन्ते ।

The name भाविक is significant and is explained in four ways according to the sense given to the word भाव viz. (1) भावः कवेरभिप्रायः भूतभाविनामर्थानां प्रत्यक्षत्वेन प्रतिपादनेच्छा अस्ति अत्र (मम्मट). There is in this figure the intention of the poet to depict past and future things as present. This explanation is very tame and is applicable to every other figure. Thus, उपमा may also be designated भाविकम्, because अत्र कवेः भावः अभिप्रायः उपमानोपमेययोः साधर्म्यप्रतिपादनेच्छा अस्ति. (2) भावः कवेरभिप्रायः यत्र वाचके श्रोतरि वा प्रतिबिम्बितः अस्ति. Here the description is so vivid that the intention of the poet is actually reflected in the reader or hearer. Vide प्रतीहारेन्दुराज's लघुवृत्ति on उद्भट p. 74. (3) भावः = भावना or continuous meditation, such as is practised in Yoga. Such भाव makes us visualize past and future objects as present in this figure. (4) 'भावाय साक्षात्काराय प्रभवतीति भाविकम्' आशाधरभट्ट. In this figure the reader obtains realization of past and future things as present owing to the vividness of the description.

Stanza 109—This stanza illustrates both the varieties of भाविक. In the first half collyrium, which is a matter of the past and in the second a load of ornaments, which belongs to the future, are perceived (दर्शनम्) as present. Thus, we have here भूतस्य (अञ्जनस्य) भाविनो (भूषणसंभारस्य) च प्रत्यक्षकरणं प्रत्यक्षतया प्रतिपादनम्, अतो भाविकालंकारः. The ultimate idea is that the absence of collyrium and ornaments does not in any way lessen the attraction of the girl.

It should be noted that भाविक consists in describing past and future things as present. Thus, it is held that if present things are vividly described so as to make them stand before our eyes, the figure

भाविक does not occur. Therefore, the following is not an example of भाविक, because it contains a description of present things : अनातपत्रोऽप्ययमत्र लक्ष्यते सितातपत्रैरिव सर्वतो वृतः। अचामरोप्येष सदैव वीज्यते विलासबालव्यजनेन कोऽप्ययम् ॥ साहित्यदर्पण

A point to note in connection with this figure is that Bhāmaha and Daṇḍin (ii. 364–366) consider it to be a प्रबन्धविषय गुण or an attribute belonging to a whole composition. That is why they do not give any examples for this figure. It may be pointed out that Jagannātha does not mention भाविक among the 70 figures that he treats of. Hemacandra thinks that it belongs to drama and that when it is found in stray stanzas, it is not charming. Rudraṭa also does not treat of भाविक.

भाविकम् and प्रसादो गुणः

We have seen above that poetical qualities are three and that प्रसाद is that quality by which words at once covey their meaning to our mind and make the scene described stand before our eyes. The गुण प्रसाद is common to all rasas and compositions. cf. काव्यप्रकाश उल्लास VIII

Resemblance: The essence of both lies in making scenes appear vividly before our eyes.

Distinction: The special charm of भाविक lies in making past and future things as present, while प्रसाद is of general application and as such possesses even the present for its province.

(31) काव्यलिङ्गम् or Poetical Cause

काव्यलिङ्ग arises when the reason for a certain thing is contained in वाक्यर्थ or the sense of a sentence, or in पदार्थ or the sense of words or a word. The पदार्थता of a reason may either be अनेकपदार्थता or एकपदार्थता. काव्यलिङ्ग is thus of three kinds viz. when there is (1) हेतोर्वाक्यार्थता, (2) हेतोरनेकपदार्थता and (3) हेतोरेकपदार्थता.

The word लिङ्ग is technical in न्यायशास्त्र. It means a logical reason. In such a syllogism as 'पर्वतो वह्निमान धूमवत्त्वात्, धूमवत्त्व is a लिङ्ग. A logical reason is of three kinds and must possess certain characteristics such as पक्षधर्मत्वम् in order to be valid. For all this vide 'एतेषां च अन्वयव्यतिरेकि–केवलान्वयि-केवलव्यतिरेकिहेतूनां त्रयाणां मध्ये यो हेतुरन्वयव्यतिरेकी स पञ्चरूपोपपन्न एव स्वसाध्यं साधयितुं यतते। न तु एकेनापि रूपेण हीनः। तानि पञ्चरूपाणि तु पक्षधर्मत्व सपक्षे सत्त्वविपक्ष्याद्व्यावृत्तिः अबाधितविषयत्वम् असत्प्रतिपक्षत्व चेति। तर्कभाषा 24

The name काव्यलिङ्ग is significant. It means that the reason (लिङ्ग = हेतुः) that we have to deal with in this figure is a poetical one

and not the logical one with rigid requirements of five or less characteristics.

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Stanza 110—This stanza is addressed to Śiva by devotee who has become मुक्त owing to salutation (नमन् मुक्तः) to the great god. The devotee requests that Śiva should forgive him his two faults arising from non-salutation in any former birth and non-salutation future. Here the last line contains the statement that the poet has committed two faults and the reason for these two faults (अपराधद्वये हेतुः) viz. non-salutation in former and future births (पूर्वापरजन्मनोरनमनम्) is supplied by the two sentences, which form the first three lines. Thus, the stanza in an example of हेतोर्वाक्यार्थतारूपं काव्यलिङ्गम्.

As its name shows काव्यलिङ्ग is based on हेतुहेतुमद्भाव or कार्यकारणभाव. Thus, here अनमन is हेतु or कारण and अपराधद्वय is हेतुमत् or कार्य. But really अनमन itself is अपराधद्वय. The two are identical. There is no अपराध different from अनमन. How can हेतुहेतुमद्भाव exist between them then ? In this connection the Udyota and the Prabhā point out that अपराध must be understood in the sense of अनमनरूपापराधजनितदुरितम्. Then, हेतुहेतमद्भाव would exist between अनमन and अपराध. Read उद्योत p. 94 and प्रभा pp. 423–424

Stanza 111—This stanza is मालतीमाधव v. 31. It is addressed by Madhava to Aghoraghaṇṭa, who was about to strike Mālati with a weapon. Mādhava wants to let his arm fall on Aghoraghaṇṭa's head like the rod of Death. Here the the last line speaks of भुजपात. The reason for that viz. शस्त्रोपक्षेप is contained in the third line, which is made of many words that being incomplete do not form a sentence. Therefore, the stanza is an example of हेतोरनेकपदार्थतारूपं काव्यलिङ्गम्.

Stanza 112—This stanza contains the utterance of a devotee, who has become मुक्त through the propitiation of Lord Śiva. As a मुक्त he feels no necessity of smearing his body with ashes (भस्मोद्धलन भस्मना भूत्या उद्धलनम् आलेपनं तत्संबुद्धौ), or of wearing a garland of berries (रुद्राक्षमाला), or of going up the flight of stairs (सोपानपरंपरा) that leads to the temple of Śiva. He, therefore, takes leave of all these.

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The last line speaks of release or salvation as a great swoon (महामोहः). The reason for that is contained in one word (एकपदम्) viz. युष्मत्सपर्या...च्छेदिनि, which states that the release uproots or shuts out the light in the form of the pleasure of worship or service to भस्मोद्धूलन, रुद्राक्षमाला and सोपानपरंपरा. As a swoon shuts out the light of senses,

even so this swoon called release shuts out the light of the pleasure of resort to these things. The idea is a released person has no necessity of indulging in भस्मोद्धूलन, or of wearing the रुद्राक्ष garland or of visiting the temple of Śiva. So as the reason सुखालोकोच्छेदित्वम् of महामोह is here contained in one word viz. युष्मत्सपर्या...च्छेदिनि, the stanza is an example of हेतोरेकपदार्थतारूपं काव्यलिङ्गम्.

A point to note in connection with this figure is that the reason must not be directly expressed by means of the ablativeor instrumental case, but must be implied. Therefore, 'प्रजानां विनयाधानाद् रक्षणाद् भरणादपि । स पिता पितरस्तासां केवलं जन्महेतवः' रघुवंश 1.24 is not an example of काव्यलिङ्ग, because the reasons are here directly expressed by the ablative case. Read रसगङ्गाधर p. 466. For some adverse criticism on Jagannātha see अलंकारकौस्तुभ pp. 338–339.

हेतु in poetry is two-fold viz. कारक (productive) and ज्ञापक (indicative or informative). A कारक हेतु actually brings into existence or produces a certain thing or a certain state of affairs, while a ज्ञापक हेतु merely informs us of a certain thing or a certain state of affairs. In 'सुवर्णेन अलंकारं करोति' gold represents a कारक हेतु; but in 'धूमेन पर्वतं वह्निमन्तं जानाति' धूमेन is a ज्ञापक हेतु, because it merely informs us that the mountain possesses fire.

For poetical examples of कारक हेतु see काव्यादर्श ii. 236 and काव्यादर्श ii. 238.

And for poetical examples of ज्ञापक हेतु see 244 and 245 काव्यादर्श ii.

The relevancy of explaining these two kinds of हेतु is to point out that a कारक or निष्पादक हेतु is the proper province of काव्यलिङ्ग, while a ज्ञापक हेतु is that of अनुमान (which is defined below.)

It may here be noted that to these two kinds of हेतु Viśvanātha adds a third viz. समर्थक (justificative or confirmatory). We have seen before that Viśvanātha, following Ruyyaka, maintains that अर्थान्तरन्यास occurs when an effect is supported by a cause or a cause by an effect and that these cases are by other rhetoricians included under काव्यलिङ्ग. Viśvanātha now maintains that while कारक and ज्ञापक हेतुs form the proper of काव्यलिङ्ग and अनुमान respectively. समर्थक हेतु is the province of अर्थान्तरन्यास. Read साहित्यदर्पण under x 63ab

It may here be remarked that the distinction between कारक or निष्पादक हेतु and समर्थक हेतु is by no means definite and that what is regarded as a समर्थक हेतु can easily be shown to be कारक. Further, no other rhetorician mentions a समर्थक हेतु. It is, therefore, proper to hold

that अर्थान्तरन्यास occurs in those cases only, which are based on सामान्य-विशेषभाव and that all cases of causation should be relegated to either काव्यलिङ्ग or अनुमान.

The ancient rhetoricians Bhāmaha, Daṇḍin and Vāmana do not mention this figure. Udbhaṭa (p. 75) is the first writer who defines it. Jagannātha refers to a view according to which काव्यलिङ्ग does not deserve to be a figure, because it has no distinctive charm of its own. It merely represents the absence of the defect called निर्हेतुकत्वम्. For this view read रसगङ्गाधर p. 470

काव्यलिङ्गम् and अर्थान्तरन्यासः

Resemblance : वाक्यार्थग काव्यलिङ्ग resembles अर्थान्तरन्यास, because both are based on समर्थ्यसमर्थकभाव i. e. in both one proposition corroborates the other.

Distinction : (1) While the समर्थ्यसमर्थकभाव in काव्यलिङ्ग proceeds from कार्यकारणभाव, that in अर्थान्तरन्यास proceeds from सामान्यविशेषभाव. (2) In काव्यलिङ्ग the two sentences are interdependent and the sense of the one is not properly understood without that of the other. In अर्थान्तर-न्यास on the other hand the two sentences are independent and each is complete in sense by itself. (3) In काव्यलिङ्ग a productive cause is understood from the sense of the sentence. In अर्थान्तरन्यास one proposition is used for the purpose of making the other thoroughly understood.

(32) पर्यायोक्तम् or Round about Speech or Circumlocation

पर्यायोक्तम् is defined as the statement of a certain thing without the relation of वाच्य and वाचक existing between it and the words which convey it. This means that the thing is conveyed by the words, not through the process of अभिधा, which necessitates वाच्यवाचकभाव, but through the process of suggestion (अवगमनव्यापारेण = व्यञ्जनाव्यापारेण). This is explained as follows :

In पर्यायोक्त there is a certain thing, which is intended to be expressed or conveyed. We may call this परमार्थतो वाच्य. Now in order to express this वाच्य we do not adopt the usual procedure of using words which can express it by means of अभिधा, but resort to a different mode (भङ्ग्यन्तरम्), wherein we use other words that apparently mean a different thing. These other words, for the reason that they apparently mean a different thing, convey the परमार्थतो वाच्य, not by means of अभिधा, but by means of व्यञ्जना. The परमार्थतो वाच्य, thus becomes व्यङ्ग्य on

account of the भङ्ग्यन्तर resorted to and is conveyed without वाच्यवाचकभाव existing between it and the other words which are used to convey it.

Further, as the other words, employed to convey the परमार्थतो वाच्य by means of व्यञ्जना, represent merely a भङ्ग्यन्तर, their proper expressed sense, which we may style आपाततो वाच्य, is practically the same as परमार्थतो वाच्य, though expressed in a different manner. But परमार्थतो वाच्य, is व्यङ्ग्य in this भङ्ग्यन्तर. Hence, it follows that in पर्यायोक्त the वाच्य (it does not matter whether we understand वाच्य in the sense of परमार्थतो वाच्य or आपाततो वाच्य, because both are practically the same) is the same as the व्यङ्ग्य, though differently expressed.

Let us take an illustration. We want to ask some one to our place. 'Requesting him to come to our place' is, therefore, our परामार्थतो वाच्य. In order to express it we do not use the words 'भवद्भिः अस्मद्गृहे आगन्तव्यम्' which would express our परमार्थतो वाच्य directly by means of अभिधा or वाच्यवाचकभाव, but resort to a different mode (भङ्ग्यन्तरम्) and use the words 'भवाद्भिः निजचरणधूलिना अस्मद्गृहं पावनीयम्.' Now, between our परमार्थतो वाच्य and these words, वाच्यवाचकभाव does not exist; for 'भवद्भिः...पावनीयम्' cannot by means of अभिधा express 'भवद्भिः अस्मद्गृहे आगन्तव्यम्.' Therefore, they convey this idea by means of suggestion. On account of our having resorted to a भङ्ग्यन्तर our परमार्थतो वाच्य has become व्यङ्ग्य and is conveyed by the words 'भवद्भिः निजचरणधूलिना अस्मदगृहं पावनीयम्' without वाच्यवाचकभाव i.e. by means of अवगमनव्यापारो. Further, the words 'भवद्भिः निजः...पावनीयम्' properly express the idea 'you should hallow our house with the dust of your feet' This is आपाततो वाच्य and is practically the same as परमार्थतो वाच्य, because it ultimately conveys the same idea. Hence, in पर्यायोक्त वाच्य and व्यङ्ग्य are identical.

Thus, the figure पर्यायोक्त occurs when we use the words 'भवाद्भिःनिजचरणधूलिना अस्मद्गृहं पावनीयम्' to convey the idea 'भवद्भिः अस्मद्गृहे आगन्तव्यम्' पर्यायोक्त in short consists in a roundabout or indirect method of conveying our meaning. This is really a simple matter. But the elaborate explanation given above is necessitated by the fact that Mammaṭa emphasizes this peculiarity of पर्यायोक्त that in it वाच्य and व्यङ्ग्य are identical, though differently conveyed.

The name पर्यायोक्तम् is significant. पर्यायः means different mode. As the intended sense is here conveyed by a different mode, the figure is called पर्यायोक्त. अत्र पर्यायेण भङ्ग्यन्तरेण प्रकारान्तरेण विवक्षितस्य अर्थस्य उक्तम् उक्तिः कथनमस्ति इति अन्वर्थाभिधानोऽयं पर्यायोक्त्यलंकारः.

Stanza 113—This stanza is supposed to come from a drama, called हयग्रीववध, by the Kashmirian poet मेण्ठ. Here the poet wants to tell us that at the sight of Hayagrīva Indra lost his pride and his elephant Airāvaṇa its ichor i. e. both of them were humbled. But instead of expressing this idea directly by using words which would convey it by means of अभिधा, the poet resorts to a different mode and says that at the sight of Hayagrīva (यं हयग्रीवनामानं दैत्यराजम्) ichor gave up its love of residence on the face of Áirāvaṇa and pride its love of residence in the heart of Indra. So, as the intended sense is here conveyed by means of a different mode without वाच्यवाचकभाव between it and the words used to convey it, this stanza is an example of पर्यायोक्तम्.

व्यङ्ग्यमपि शब्देन उच्यते (अभिधया प्रतिपाद्यते)—This seems to involve a contradiction. If a certain thing is व्यङ्ग्य, how can it be expressed? The contradiction is removed as follows: In this stanza the परमार्थतो वाच्य is 'ऐरावणशक्रौ मदमानमुक्तौ जातौ.' But in order to express it the poet uses the words 'मदमानाभ्यामैरावणशक्रमुखहृदययोर्निवासप्रीतिरुज्झिता.' These words cannot properly express the परमार्थतो वाच्य, but they only suggest it. Therefore, 'ऐरावणशक्रौ मदमानमुक्तौ जातौ', though our परमार्थतो वाच्य, is व्यङ्ग्य from the point of view of the actual words used. At the same time this व्यङ्ग्य is declared to have been expressed (उच्यते = अभिधया बोध्यते) by those words, because their actual वाच्य or what we have called आपाततो वाच्य viz. मदमानाभ्यामैरावणशक्रमुखहृदययोर्निवासप्रीतित्यागः is practically the same as their व्यङ्ग्य viz. ऐरावणशक्रयोर्मदमानवियोगः. It will thus be seen that in पर्यायोक्त the व्यङ्ग्य and वाच्य are identical, because the व्यङ्ग्य (परमार्थतो वाच्य) and वाच्य (आपाततो वाच्य) of the actual words used are practically the same. That is why Mammaṭa says 'तेन यदेव उच्यते तदेव व्यङ्ग्यम्'. But Mammaṭa at the same time points out that the व्यङ्ग्य and वाच्य, though thus practically identical, are not exactly of the same form (यथा तु व्यङ्ग्यं न तथा उच्यते). For the form of the व्यङ्ग्य is 'ऐरावणशक्रौ मदमानमुक्तौ जातौ' and that of the वाच्य is 'मदमानाभ्यामैरावणशक्रमुखहृदयोर्निवासप्रीतिरुज्झिता'.

यथा गवि शुक्ले...विकल्पयति—We have seen above that the peculiarity of पर्यायोक्त is that व्यङ्ग्य and वाच्य are therein identical. But here one may object; How can one and the same thing be both व्यङ्ग्य and वाच्य? Mammaṭa answers this objection by adducing an example from the theory of perception held by the Naiyāyika—Vaiśeṣikas and the Bauddhas.

The cognition of गो or गोज्ञान is made of two elements viz, गोत्व and गोव्यक्ति. गोत्व is विशेषण and गोव्यक्ति is विशेष्य. गोज्ञान thus represents a विशिष्ट-

ज्ञान or qualified cognition. Now, there is a rule which says that a qualified cognition is always preceded by the cognition of the विशेषण as dissociated from the विशेष्य which it qualifies. Note the maxim नागृहीत-विशेषणा बुद्धिर्विशेष्यमुपसंक्रामति '. For example, the qualified cognition दण्डी is preceded by the separate cognition of the दण्ड, which is the विशेषण of the man who holds it. Surely, a man who does not possess any idea of what a दण्ड is cannot have the qualified cognition दण्डी. Similarly the qualified cognition गोज्ञान must be preceded by the cognition of the विशेषण गोत्व as dissociated from the गोव्यक्ती which it qualifies. But the cognition of गोत्व alone is not possible as apart from that of गोव्यक्ति. Under these circumstances the Nyāya and Vaiśeṣika thinkers argue that the cognition गौः must have been preceded by another cognition in which गोत्व and गोव्यक्ति were perceived separately, not as connected with each other by the relation of विशेषण and विशेष्य, This cognition in which a जाति, गुण and क्रिया and their respective substrates are apprehended separately but not as connected, with each other, is styled :निर्विकल्पक प्रत्यक्ष or indeterminate perception by the Naiyāyika–Vaiśeṣikas. It is defined as knowledge which does not extend to or include the relation of the qualified and the qualifier (विशेष्यविशेषण-संबन्धानवगाहि ज्ञानं निर्विकल्पकम्). On the other hand that perception in which such relation is apprehended is called सविकल्पक प्रत्यक्ष or determinate perception.

It will be seen from the above that in such a cognition as ' गौः शुक्लः श्चलति ' both निर्विकल्पक प्रत्यक्ष and सविकल्पक प्रत्यक्ष possess the same विषय or object viz. गोव्यक्ति and गोत्वशुक्ल–चलन, but not exactly in the same form, The object of निर्विकल्पक प्रत्यक्ष is गोव्यक्ति and गोत्वशुक्ल–चलन as dissociated from each other i. e. as not connected with each other by विशेष्यविशेषणः भाव, but the object of सविकल्पक प्रत्यक्ष is the same गोव्यक्ति and गोत्व-शुक्ल-चलन related to each other as विशेष्य and विशेषण. Thus, as निर्विकल्पक प्रत्यक्ष and सविकल्पक प्रत्यक्ष possess the same विषय but in different forms, even so the व्यङ्ग्य and वाच्य in पर्यायोक्त convey the same विषय or idea, but expressed in different forms.

We have remarked above that it is not possible to perceive गोव्यक्ति and गोत्व-शुक्ल-चलन as dissociated from each other. The Naiyāyika Vaisesikās, therefore, hold निर्विकल्पक प्रत्यक्ष is अतीन्द्रिय or supersensuous, but as it is necessary in view of the argument stated above, its presence is proved by means of अनुमान.

It must be noted that Mammaṭa does not use the terms निर्विकल्पक प्रत्यक्ष and सविकल्प प्रत्यक्ष. He uses instead दर्शनम् (निर्विकल्पक प्रत्यक्ष) and विकल्पः

(सविकल्पक प्रत्यक्ष). Therefore, his words 'यथा गवि शुक्ले चलति दृष्टे गौ शुक्लश्चलति' इति विकल्पः' mean यथा गवि गोत्वे तदाश्रये गोव्यक्तौ, शुक्ले शुक्लत्वगुणे तदाश्रये गोव्यक्तौ च, चलति चलनक्रियायां तदाश्रये गोव्यक्तौ च, दृष्टे परस्परासंबद्धत्वेन निर्विकल्पकप्रत्यक्ष-विषयीभूते, 'गौः शुक्लश्चलति' इति विकल्पः गोत्वजाति-शुक्लत्वगुण-चलनक्रियाविशिष्टगोव्यक्तिः इति सविकल्पकप्रत्यक्षं जायते.

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यदेव दृष्टं ... तथा -- This sentence explains how दर्शन (निर्विकल्पक प्रत्यक्ष) and विकल्प (सविकल्पक प्रत्यक्ष) possess the same विषय but in a different form (न तु यथा दृष्टं तथा). Explain this sentence as यदेव (यानि गोव्यक्ति-गोत्वशुक्लत्वचलनानि एव) दृष्टं (परस्परासंबद्धत्वेन निर्विकल्पकप्रत्यक्षविषयीभूतानि) तदेव (तानि गोव्यक्ति-गोत्वशुक्लत्वचलनानि एव) विकल्पयति (परस्परसंबद्धत्वेन सविकल्पकप्रत्यक्ष विषयीकरोति), न तु यथा (परस्परासंबद्धत्वेन) दृष्टं तथा (विकल्पयति, विकल्पे परस्परसंबद्धत्वेन तेषां प्रतीतत्वात्).

यतो...विकल्पयति—It was said in the preceding sentence that the विषय of दर्शन (निर्विकल्पक प्रत्यक्ष) and विकल्प (सविकल्पक प्रत्यक्ष) was the same, but not of the same form (न तु यथा दृष्टं तथा). This latter statement is being explained in this sentence.

This sentence 'यतो...विकल्पयति' refers to two different views regarding the relation that exists between व्यक्ति and its attributes जाति-गुण-क्रिया. According to the Bauddhas this relation is भेद or distinction. When we say गौः or शुक्लो गौः, or गौश्चलति, what we really do is to distinguish the bull from all those objects which are not bulls, or from all those bulls which are not white, or from all those bulls which are not moving. This भेद or distinction, which by the way is the same as अपोह mentioned earlier, is not perceived in दर्शन or निर्विकल्पक प्रत्यक्ष as qualifying a thing. But in विकल्प or सविकल्पक प्रत्यक्ष it is cognized as connected with it. This means that according to the Bauddhas the विषय of दर्शन is वस्तु and भेद as unconnected with each other i. e. अभिन्नं वस्तु or an undistinguished entity and that of विकल्प is वस्तु and भेद as connected with each other i. e. भिन्नं वस्तु or a distinguished entity. This is the idea in Mammaṭa's statement (यद् वस्तु) अभिन्नत्वेन दृष्टं (तद्) भेदेन विकल्पयति.

The Naiyāyika–Vaiśeṣikas on the other hand hold that संसर्ग (connection or association) is the relation between व्यक्ति and जाति-गुण-क्रिया. गोव्यक्ति is the विशेष्य and जाति, गुण and क्रिया are associated with it as its विशेषणs. This संसर्ग or विशेष्यविशेषणभाव is not perceived in दर्शन, but is cognized in विकल्प. Thus, according to them the object of दर्शन is व्यक्ति and (जातिगुणक्रियाभिः) संसर्गः as unconnected with each other i. e. जातिगुण-क्रियाभिरसंसृष्टं वस्तु and that of विकल्प is व्यक्ति and (जातिगुणक्रियाभिः) संसर्गः as

connected with each other i. e. जातिगुणक्रियाभिः संसृष्ट वस्तु. This is what Mammaṭa means when he says (यद् वस्तु) असंसृष्टत्वेन दृष्टं (तद्) संसर्गेण विकल्पयति.

It will thus be seen that according to Mammaṭa the peculiarity of पर्यायोक्त lies in this that here words convey the intended sense without वाच्यवाचकभाव i. e. by means of व्यञ्जनव्यापार, because a different mode is adopted to express it, and that the expressed and the suggested senses are practically the same. In this Mammaṭa follows the ancient rhetoricians Bhāmaha, Daṇḍin and Udbhaṭa and especially Udbhaṭa from whom he borrows some of his phraseology.

By the way it may be noted here that the ancient rhetoricians Bhāmaha, Daṇḍin and Udbhaṭa do not admit ध्वनि. They include all suggestive poetry under पर्यायोक्त and three other figures. Mammaṭa on the other hand admits ध्वनि. Jagannātha points out that though Bhāmaha and others do not specifically recognize ध्वनि, they admit it in an implied manner in some of their figures. Read रसगङ्गाधर (Pp. 414–415)

We have noted above that पर्यायोक्त essentially consists in conveying our meaning in an indirect or roundabout manner. This roundabout manner may take a variety of forms. But Ruyyaka, Vidyādhara, Vidyānātha and Viśvanātha lay down that पर्यायोक्त arises when the प्रस्तुत cause is suggested by describing the effect which is also प्रस्तुत. These writers thus limit the scope of पर्यायोक्त to this one form of a roundabout manner viz. the suggestion of the प्रस्तुत cause through the description of the effect, which is also प्रस्तुत. This latter characteristic viz. that the effect which is described to suggest the cause, is also प्रस्तुत even like the cause itself, distinguishes पर्यायोक्त from कारणे प्रस्तुते अप्रस्तुतस्य कार्यस्य वचोरूपा अप्रस्तुतप्रशंसा.

It must be remarked that Ruyyaka and others unnecessarily restrict the province of this figure. Jagannātha points out that पर्यायोक्त arises mainly in three ways viz. (1) when from a cause which is expressed, the effect is suggested, (2) when from an effect which is expressed the cause is suggested and (3) when from a certain thing another connected with it, but not by कार्यकारणभाव, is suggested.

Jagannātha further remarks that though पर्यायोक्त is in the manner stated above three-fold, there is no end of the modes in which a thing may be conveyed.

पर्यायोक्तम् and ध्वनिः

Resemblance : पर्यायोक्त consists in the adoption of a different mode to convey the intended sense. The different mode possesses both a

वाच्यार्थ and a व्यङ्ग्यार्थ. In ध्वनि or उत्तम काव्य also there is a वाच्यार्थ and a व्यङ्ग्यार्थ. Hence, the two resemble.

Distinction : (1) In पर्यायोक्त though the भङ्ग्यन्तर technically possesses two senses, these two are practically one, as the वाच्य represents merely another way of expressing the व्यङ्ग्य. In ध्वनि the two are distinct. (2) In पर्यायोक्त out of the two senses वाच्य and व्यङ्ग्य, the वाच्य, which is expressed by the भङ्ग्यन्तर, is striking and contains the charm of the figure. The व्यङ्ग्य is a mere plain statement and has no importance. In ध्वनि on the other hand the charm lies in the व्यङ्ग्य sense, which subordinates the वाच्य.

पर्यायोक्तम् and अप्रस्तुतप्रशंसा

Resemblance : पर्यायोक्त resembles कारणे प्रस्तुते अप्रस्तुतस्य कार्यस्य वचोरूपा अप्रस्तुतप्रशंसा, such as is exemplified in 'राजन् राजसुता' (stanza 49). For, in the present example of पर्यायोक्त viz. 'यं प्रेक्ष्य चिररूढापि०' one can easily say that what is प्रस्तुत is the fear created in Śakra and Airāvaṇa at Hayagrīva's sight and that this fear is suggested to us by describing its effect viz. loss of pride and ichor by Indra and the elephant.

Distinction : While in अप्रस्तुतप्रशंसा the cause is प्रस्तुत, and the effect अप्रस्तुत, in पर्यायोक्त the effect along with the cause is प्रस्तुत, as it serves to bring out the greatness of the person under description. But the reason why the effect is stated instead of the cause is that special strikingness attaches to the effect, which thus becomes more charming and deserves to be described for its own sake.

It will thus be seen that in an अप्रस्तुतप्रशंसा of this kind if one argues that the effect is प्रस्तुत, because it is more charming, is worthy of being described and brings out the greatness of the subject under description, the stanza will be an instance of पर्यायोक्त. As a matter of fact Viśvanātha quotes 'राजन् राजसुता' as an example of पर्यायोक्त on this very ground.

Note 'न चेदं (पर्यायोक्तं) कार्यात् कारणप्रतीतिरूपा अप्रस्तुतप्रशंसा। तत्र कार्यस्य अप्रस्तुतत्वात्। इह तु वर्णनीयस्य प्रभावातिशयबोधकत्वेन कार्यमपि कारणवत् प्रस्तुतम्।' साहित्यदर्पण under x. 61 ab.

(33) उदात्तम् or the Exalted

उदात्त occurs in two ways viz. (1) when there is a description of the prosperity or abundance (संपत्) of a certain thing and (2) when the great are subordinated (उपलक्षणम् = अङ्गभावः. गुणभावः) to the object which is to be indicated i. e. which is the matter under description

and which hence is principal (उपलक्षणीये अर्थे उपलक्षणेन प्रदर्शनीये वर्णनीये अङ्गिनि प्रधाने वस्तुनि इत्यर्थः).

The name उदात्त is significant. It is a past passive participle from उद् + आ + दा ददाति-दत्ते and means literally taken up or high, raised, exalted. The figure is so called, because here by the description of the plenty of a thing we ultimately exalt the greatness or by subordinating great men we exalt the greatness of the object under description.

Stanza 114—This stanza describes the wonderful liberality of King Bhoja towards the learned at his court.

In this stanza we have a description of the abundance or plenty (संपत्) of pearls in the houses of the learned. Hence it is an example of the first kind of उदात्त. Here ultimately the greatness of King Bhoja is suggested.

In connection with this stanza the Udyota points out that उदात्त here is based on अतिशयोक्ति. For, though there can really be no prosperity of this kind in the houses of the learned under Bhoja, such prosperity is represented as being connected with them. So this is one more example of अतिशयोक्ति being at the basis of other figures. Read 'अत्र असंबन्धे संबन्धातिशयोक्तिरनुप्राणिका' उद्योत p. 98

The mention of Bhoja in this stanza is indicative of Mammaṭa's date. Bhoja's reign is known to have extended from 1005 A. D. to 1054 A. D. So Mammaṭa must have flourished after 1005 A. D.

Mammaṭa paraphrases संपत् of the Kārikā by समृद्धियोगः. This latter would mean (1) connection with abundance or plenty (of an object such as wealth, bravery etc.) i. e. the abundance or plenty of such an object as wealth, bravery etc. वस्तुनः (धनशौर्यादेः) समृद्ध्या (सह) योगः समृद्धं धनशौर्यादि इत्यर्थः. (2) The connection of the plenty (of an object with another thing). वस्तुनः (धनशौर्यादेः) समृद्धेः (गृहपुरुषादिना) योगः.

The difference between the two interpretations is that according to the first the description of the mere plenty of a certain thing is enough to constitute this figure. But according to the second this is not enough. The plenty must further be shown to be connected with another object. Thus, in 'मुक्ताः केलिविसूत्र॰' the fact that the abundance of pearls is described therein constitutes the figure according to the first interpretation. But according to the second the figure consists in describing that the abundance of pearls is connected with the houses of the learned.

The first represents the view of the Udyota and the second that of the Pradīpa and the Prabhā. The first is to be preferred to the second, because the second unnecessarily brings in a qualification, which to a certain extent limits the scope of the figure.

It should, however, be noted that though these two interpretations essentially differ in their way of looking at the stanza, we can easily show that the first will always include the second. Whenever the plenty of a thing is described, it must always be in connection with some other thing. For, it is impossible to give a description of the plenty of an object out of all context and in a perfectly unconnected way.

Stanza 115—This is a description of the Daṇḍakā forest, where Rāma, devotedly abiding by the words of Daśaratha, lived and destroyed the demons with the help of his arms. Here Rāma, who is great, is made subordinate to the description of the forest, which is वर्णनीय and प्रस्तुत. Hence, the stanza is an example of the second kind of उदात्त. Ultimately the stanza brings out the greatness of the forest.

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न चात्र...अङ्गत्वात्—One may here object: This stanza contains the heroic sentiment. उत्साह or energy is the permanent mood (स्थायी भाव:) from which वीररस arises. Here the energy of Rāma is revealed by his slaughter of the demons merely with the help of his arms. Thus, the heroic sentiment, being here striking, the stanza is an example of ध्वनि or उत्तमकाव्य. How can it be quoted here as an example of a figure i. e. as a चित्र or अवर काव्य ?

The answer is that the heroic sentiment is here subordinate (अङ्गत्वात्) to the description of the forest. Hence it cannot determine the nature of the stanza. What Mammaṭa probably means is that though there may be the suggestion of the heroic sentiment here, or though there may be the suggestion of भाव in the form of devotion to Rāma, both these being very subordinate are not intended and are therefore, not to be taken into consideration. Thus, here there is one more case of 'रसादिस्तु व्यङ्ग्योऽर्थो...अगणयित्वैव तद् अलंकारा उदाहृताः'

The words न चात्र वीरो रसः । तस्येहाङ्गत्वात्' suggest that when a sentiment is subordinate in a stanza, the second kind of उदात्त arises. We have seen before that when a sentiment occupies a subordinate position in a stanza, the figure रस or रसवत् occurs. Mammaṭa does not admit this figure रसवत्. It would thus appear that what others designate as the figure रसवत् would by Mammaṭa be included under

the second kind of उदात्त. In that case महताम् in ' महतां चोपलक्षणम् ' must be explained as ' महतां पुरुषाणां रसानां च '.

Though it is possible to interpret Mammaṭa's words in this manner and make his second kind of उदात्त wide enough to include the रसवत् of other rhetoricians, we do not think such a meaning is intended. We think by ' अङ्गत्वात् ' Mammaṭa means that as the heroic sentiment is subordinate and hence not striking, it is not to be taken into consideration in looking upon this stanza as an example of उदात्त.

With reference to the two kinds of उदात्त Mallinātha rightly points out that they are really two different figures of speech and that except the name there is nothing common between them. The first is called उदात्त, because there is in it the description of exalted or abundant prosperity, while the second is so called, because it is connected with the doings of exalted personages.

By the way it may be noted that Bhaṭṭi (10. 51–53) and Rudraṭa (vii. 103–105) designate this figure by the terms उदार and अवसर respectively. Hemacandra does not admit it as an independent figure at all. He remarks that it is included in अतिशयोक्ति, जाति or ध्वनि.

उदात्त and स्वभावोक्तिः—भाविकम्

Resemblance : The first kind of उदात्त resembles स्वभावोक्ति and भाविक because all three contain simple descriptions of things.

Distinction : While स्वभावोक्ति and भाविक contain descriptions of things as they are, उदात्त consists of an imaginative description of some impossible kind of prosperity. Read ' स्वभावोक्तौ भाविके च यथावद्वस्तुवर्णनम् । तद्विपक्षत्वेन आरोपितवस्त्वात्मनः उदात्तस्य अवसरः । तत्र असंभाव्यमानविभूतियुक्तस्य वस्तुनो वर्णनं कविप्रतिभोत्थापितमैश्वर्यलक्षणमुदात्तम् ।' अलंकारसर्वस्व pp. 183-184.

(34) समुच्चयः or Conjunction

समुच्चय occurs where one cause sufficient for the accomplishment or production of a certain effect, which is relevant (तात्सिद्धिहेतौ तस्य प्रस्तुतस्य कार्यस्य सिद्धेः उत्पत्तेः हेतौ साधके कारणे स्थिते सति इत्यर्थः), being present, another capable of producing the same effect (तत्करं तस्य कार्यस्य साधकमन्यत् कारणम्) is also present. There is a certain result which is intended to be produced. One cause capable of producing that result exists. But simultaneously with it other causes, also capable of producing the same result, are mentioned. When this happens, समुच्चय arises. समुच्चय thus consists in the simultaneous operation of many causes, each of which is severally capable of producing the intended result.

अन्यत् तत्करम्—The singular here must be understood to be a collective singular, as indicated by Mammaṭa's paraphrase 'साधकान्तराणि' in the Vṛtti. For, in this figure many causes operate to produce the result.

Simultaneous operation of many causes is a characteristic of this figure. To express this idea many rhetoricians use the word खलेकपोतिका or खलेकपोतन्याय i. e. the maxim of the pigeons on the threshing-floor. Just as many pigeons simultaneously alight on a threshing-floor and vie with one another in picking up the grains scattered there, even so in this figure many causes simultaneously begin to operate in order to produce the same result.

The name समुच्चय is significant. It means conjunction. The figure is so called, because here many causes conjoin to produce a certain result.

Stanza 116—This stanza occurs in the शार्ङ्गधरपद्धति No. 3753.

The stanza represents the utterance of a virahiṇi, who finds separation exceedinly unbearable. विरहस्य असह्यत्वम् is thus the effect intended to be described here. For this effect no less than eleven causes such as स्मरमार्गणानां दुर्वारत्वम् are mentioned. Each of these causes is capable of producing the effect i. e. of making the separation unbearable. Yet so many of them are mentioned simultaneously. That is how the figure समुच्चय arises.

अत्र उपात्तम्—This sentence states how the figure समुच्चय is developed in the above stanza.

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एष एव...लक्ष्यते—We have seen that the essence of समुच्चय consists in the conjunction or combination of many things. According as these things which are combined are either good (सद्योगे), or bad (असद्योगे) or both good and bad (सदसद्योगे) समुच्चय has three varieties. Rudraṭa definitely says that समुच्चय is thus three-fold. Read काव्यालंकार vii. 19

Mammaṭa apparently wants to controvert this view. He says that this very समुच्चय viz. the one which has been defined and illustrated above as distinguished from the other which will be defined below (एष एव =उक्तलक्षणोदाहरण: प्रथम: एव, न तु द्वितीय:) ultimately results in i. e. leads to or involves (पर्यवस्यति) सद्योग, असद्योग and सदसद्योग. That is why it has not been separately defined by him in the Kārikā.

Mammaṭa's argument here is absolutely unconvincing. If this समुच्चय leads to सद्योग, असद्योग and सदसद्योग, as he definitely says and

illustrates, why does he not define it as having three varieties? What is the point in admitting that it has three varieties and illustrating them and saying at the same time that it has not been thus defined separately? If Mammaṭa had said that these three varieties do not possess distinct charm, we could have understood him. But his statement as it stands must be declared to be fatuous.

Stanza 117—This stanza mentions six things, which make ordinary men exceedingly proud, but which in the case of the particular king, to whom the stanza is addressed, act as goads or deterrents (अङ्कुशाः). Each of these things independently is enough to create excessive pride in ordinary men and also enough to act as a deterrent in the case of this king. Yet others are mentioned. Hence the figure समुच्चय arises. अत्र दर्प-तदभावरूपकार्ययोः सिद्धयर्थं निर्मलकुलत्वमेकमेव पर्याप्तम्, तथापि भद्रमूर्तित्वादीनि तत्कराणि साधकान्तराणि उपात्तानि। अतः समुच्चयालंकारोऽत्र।

Now all the six things mentioned in the stanza are good (सत्). They have been specifically described as naturally charming. Therefore, this stanza is an example of सद्योगे समुच्चयः. Mammaṭa points out this by remarking ' अत्र सतां योगः '.

उक्तोदाहरणे तु असतां योगः— Mammaṭa here points out that stanza 116 ' दुर्वाराः स्मरमार्गणाः ' is an example of असद्योगे समुच्चयः. It is to be noted here that the word असत् is to be understood in the sense of disagreeable or unacceptable to the person concerned and not in that of ' bad ' intrinsically. That is why स्मरमार्गणाः, प्रियतमः etc. are regarded as असत्. For, these are all disagreeable or unacceptable to the virahiṇi, who is the speaker.

Stanza 118 — This stanza comes from Bhartṛhari's Nitiśataka. It enumerates seven things, which have been declared to be the darts i. e. the tormentors of the mind. Here though one thing is enough to torment the mind, the other six are mentioned. That is how समुच्चय is developed.

This stanza has been quoted to illustrate सदसद्योगे समुच्चयः. We have explained above how समुच्चय is present here. The presence of सदसद्योग is thus explained:

The compound सदसद्योग is dissolved either as (1) सन्तश्च असन्तश्च सदसन्तः (द्वन्द्वः) तेषां योगः, or as (2) सन्तश्च ते असन्तश्च (कर्मधारयः) तेषां योगः। According to the first dissolution सदसद्योग occurs when there is a combination of good and bad things. Thus, in ' शशी दिवसधूसरो॰ ' six good things viz. शशी, कामिनी, सरः, स्वाकृतेः मुखम्, प्रभुः and सज्जनः are

combined with one bad thing viz. खलः. According to the second interpretation सदसद्योग arises when there is a combination of things, which are both good and bad, good in one aspect or intrinsically and bad in another or owing to some extraneous circumstance. Thus, in the present stanza the first six things viz. शशी, कामिनी etc. are good in themselves, but become bad when they grow दिवसधूसर, गलितयौवन etc.

The first is the view of the Pradīpa, the second that of the Udyota and the Prabhā. Mammaṭa does not say definitely which view he holds as regards how सदसद्योग arises in the case of the third variety of समुच्चय.

Ruyyaka favours the interpretation, which involves कर्मधारय. Viśvanātha merely states both the views without definitely preferring the one to the other. But his inclinations seem to lie towards the second view. Vide साहित्यदर्पण under x. 85.

To us the second view appears preferable for the following reasons: (1) The mere stringing together of things, good and bad, possesses no charm. On the contrary it involves the poetical defect called सहचरभिन्नता or diversity of companions. (2) The last line, which speaks of all the seven objects as darts i. e. poignant afflictions of the mind, shows that the interpretation with the द्वन्द्व compound is not intended. For, if शशी, कामिनी etc. are good and खल is bad, how can they all be declared as mental darts? The last line thus shows that शशी etc. cannot be regarded as good. Hence, the interpretation with the द्वंद्व compound must be rejected. (3) As Viśvanātha points out the charm of सदसद्योगे समुच्चयः lies in the special strikingness that paleness, loss of youth etc., which overtake the otherwise desirable moon, passionate woman etc. and render them unacceptable, are extremely improper. This charm is brought out only by the interpretation with the कर्मधारय compound.

If the second interpretation with कर्मधारय is accepted the following difficulty arises: In the stanza 'दुर्वाराः स्मरमार्गणाः०' we find that प्रियतमः, even like शशी, is really good, but becomes bad on account of being away. The two examples would thus appear to be on a par and would illustrate either असद्योग or सदसद्योग.

The answer is that the two examples can be easily distinguished as follows: (1) What is intended to be conveyed in 'दुर्वाराः स्मरमार्गणाः' is that certain things, (whether in themselves good or bad, that is not material for the purpose in hand,) become bad in the case of a

particular individual, while in 'शशी दिवसधूसरो॰' what the poet wants to convey is that objects, which ordinarily are good, become bad, when associated with certain conditions. Thus, the charm in these two stanzas lies in two different regions. (2) In 'शशी दिवसधूसरो॰' all the six objects such as शशी, कामिनी etc. are good in themselves, but become bad when associated with certain conditions. In 'दुर्वाराः स्मरमार्गणाः' on the other hand only प्रियतम, like शशी, etc., is good in himself and becomes bad, when associated with the condition of being away. मनः, वयः, प्राणाः, कुलम्, स्त्रीत्वम् and सहृयः are in themselves matters of indifference, being intrinsically neither good nor bad and thus stand on a different footing from शशी, कामिनी etc. स्मरमार्गणाः, प्रेम and कालः (वसन्तः) are definitely bad in the case of the particular virahiṇi only. कृतान्तः is bad altogether. It would thus appear that the things mentioned in 'दुर्वाराः स्मरमार्गणाः' do not resemble those that occur in 'शशी दिवसधूसरो' and hence there is no likelihood of the two examples being confused, if we accept the second interpretation of सदसद्योगः.

Another point to be noted with reference to stanza 'शशी दिवसधूसरो' is that it contains the poetical defect called प्रक्रमभङ्ग or भग्नप्रक्रमता, such as it instanced in 'गाहन्तां महिषा निपानसलिलं॰' शाकुन्तल ii. 6. For, in the case of the first six objects the विशेष्य is good and the विशेषण bad, while in the case of the seventh the विशेष्य (खल) is bad and विशेषण (नृपाङ्गण) is good. Thus, प्रक्रमभङ्ग vitiates the figure in this stanza.

Apropos of the three divisions of समुच्चय, based on सद्योग, असद्योग and सदसद्योग, which Mammaṭa refuses to define separately, we have to point out that Ruyyaka and Jagnnātha admit them. Jagannātha goes a step further and refutes the view of those who say that these divisions are unnecessary. Read रसगङ्गाधर pp. 490, 491, 492

The ancient rhetoricians Bhāmaha, Daṇḍin, Udbhaṭa and Vāmana do not define समुच्चय. Rudraṭa is the earliest writer who does so.

समुच्चयः and काव्यलिङ्गम्

Resemblance : Both are based on implied कार्यकारणभाव.

Distinction : While the charm in काव्यलिङ्ग lies in the cause being furnished by a word or words or a sentence, the charm in समुच्चय consists in representing that many causes capable of producing a certain effect are operating simultaneously.

अन्यः समुच्चयः or Another or Second Conjunction

The second kind of समुच्चय consists in representing that qualities and actions are simultaneous (युगपत् = एककालीनाः). The expression

गुणक्रियाः of the Kārikā means, as the Vṛtti explains, two qualities or two actions or a quality and an action. The second समुच्चय also thus possesses three varieties viz. (1) गुणयोर्यौगपद्यम्, (2) क्रिययोर्यौगपद्यम् and (3) गुणक्रिययोर्यौगपद्यम्. It is here pointed out that the dual in गुणौ and क्रिये occurring in the vṛtti is not significant. Therefore, the first and second varieties include respectively गुणानां यौगपद्यम् and क्रियाणां यौगपद्यम्.

Mammaṭa now proceeds to illustrate in order the three varieties mentioned in his Vṛtti.

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Stanza 119—This stanza is रुद्रट's काव्यालंकार vii. 28. It tells us that the king's army became spotless i. e. white or brilliant with victory and at the same time the faces of the enemies grew dusky with defeat. So here the two qualities विमल and मलिन are represented as simultaneous, their simultaneity being indicated by the two चs (चकारद्वयं यौगपद्यं द्योतयति). Therefore, this stanza is an example of गुणयोर्यौगपद्ये समुच्चयः.

Stanza 120—This stanza is विक्रमोर्वशीय iv. 3. Here two actions viz. the occurrence of separation and the becoming delightful of the days are represented as simultaneous. Hence, this is an example of क्रिययोर्यौगपद्ये समुच्चयः.

Stanza 121—In this stanza a quality viz. कलुष and an action viz. पतन are represented as simultaneous. No sooner did the king's eye become angry than calamities overtook the enemy. Therefore, this is an example of गुणक्रिययोर्यौगपद्ये समुच्चयः.

We may point out by the way that the figure समुच्चय is here based on कार्यकारणपौर्वापर्यविपर्ययरूपा अतिशयोक्तिः. For the king's growing angry is the cause and the falling of calamities is the effect. As such the one should precede the other. But the two are depicted as simultaneous in this stanza. Hence the अतिशयोक्ति.

धुनोति चासिं' ... इति च न वाच्यम्—In defining the second kind of समुच्चय Rudraṭa says that the two qualities and the two actions, which are represented as simultaneous in this figure should be व्यधिकरण i. e. should have different abodes. Read 'व्यधिकरणे वा यस्मिन् गुणक्रिये चैककालमेकस्मिन्। उपजायेते देशे समुच्चयः स्यात् तदन्योऽसौ ॥' रुद्रट's काव्यालंकार vii. 27. Rudraṭa's example of व्यधिकरणयोः गुणयोर्यौगपद्यम् is stanza 119 above, where the quality विमल is बलाधिकरण i. e. belongs to the army and the quality मलिन is प्रखलमुखाधिकरण i. e. resides in the faces of the wicked enemies. His example of व्यधिकरणयोः क्रिययोर्यौगपद्यम्

is 'दैवादहमत्र तया चपलायतनेत्रया वियुक्तश्च । अविरलविलोलजलदः कालः समुपागतश्चायम् ॥' काव्यालंकार vii. 29, where 'वियोगक्रिया वियोगिनि स्थिता, समुपागमनक्रिया तु वर्षाकाले' नमिसाधु's टिप्पण.

Against this Mammaṭa points out that this kind of समुच्चय is found both in व्यधिकरण i. e. when the qualities and actions belong to different abodes and in एकदेश or समानाधिकरण i. e. when the qualities and actions belong to the same abode. Thus, in 'धुनोति चासिं तनुते च कीर्तिम्', which is an example of क्रिययोर्यौगपद्यरूपः समुच्चयः, the two actions are समानाधिकरण i. e. belong to the same individual, who flourishes the sword and spreads fame. On the other hand in 'कृपाणपाणिश्च...सुरालये' which illustrates गुणयोर्यौगपद्यरूपः समुच्चयः, the two qualities कृपाणपाणित्व and ससाधुवादत्व are व्यधिकरण i. e. belong to different abodes viz. भवान् and सुराः respectively. Therefore, Mammaṭa remarks that neither व्यधिकरण nor एकदेश should be laid down as a condition of this kind of समुच्चय.

Mammaṭa's words 'व्यधिकरणे इति' are, as will be seen from above, directed against Rudraṭa. It is not known against whom he means the words 'एकस्मिन् देशे.' It may be that these are not directed against any particular author; but are merely meant to emphasize that as समुच्चय occurs in both व्यधिकरण and एकदेश, neither व्यधिकरण should be laid down as a condition in its definition as Rudraṭa does, nor एकदेश as some other may be inclined to do.

समुच्चयः and कारकदीपकम्

Resemblance : क्रियाणां यौगपद्यरूपः समुच्चयः resemble कारकदीपक, because in both many actions are grouped together.

Distinction : (1) While in समुच्चय the actions are depicted as simultaneous, in कारकदीपक they are successive. (2) In समुच्चय the actions may be either समानाधिकरण or व्यधिकरण, in कारकदीपक they must necessarily be समानाधिकरण.

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(35) पर्यायः or Succession

एकं क्रमेण अनेकस्मिन् पर्यायः—The figure पर्याय is of two kinds, of which the first is defined here. It occurs when one thing (a) is in many places in succession, or (b) is made to be in many places in succession. Thus, the first kind of पर्याय has two sub-divisions viz. (a) एकं क्रमेण अनेकस्मिन् भवति and (b) एकं क्रमेण अनेकस्मिन् क्रियते.

The name पर्याय is significant. पर्याय means order of sequence or succession (क्रमः). As this figure contains order or succession, it is called पर्यायः. p. 305.

भवति and क्रियते—The difference between these two cases is that in भवति external causal agency is not mentioned while in क्रियते such external causal agency is mentioned. They do not mean natural existence and artificial existence respectively.

Stanza 122—This stanza is भल्लटशतक 4. It tells us how the deadly poison Kālakūṭa successively came to occupy different places, each better than the other. प्रथमं हृदये, ततः कण्ठे, ततो वाचि (मुखे) इति उत्तरोत्तरं पदस्य विशिष्टत्वम्. Here as Kālakūṭa is described as occupying three different places successively and no causal agency is mentioned, the stanza is an example of एकं क्रमेण अनेकस्मिन् भवति इत्याकारकः पर्यायः.

It may here be noted that पर्याय in this stanza is based on भेदेऽपि अभेदरूपा अतिशयोक्तिः. For, the कालकूट, which was extracted from the heart of the ocean and which remains in the throat of Śiva, is different from the कालकूट, (evil-producing capacity) which is found in the speech of the wicked.

Stanza 123—This is an example of the same sub-division. Here राग (redness; love) is described as successively occupying two places viz. बिम्बोष्ठ and हृदय. No causal agency is mentioned. Hence the stanza is an example of 'एकमनेकस्मिन् भवति'—रूपः पर्यायः.

रागस्य...अविरुद्धम्—The first sub-division requires 'एकमनेकस्मिन् भवति. But in 'बिम्बोष्ठ एव॰', not one, but two things viz. redness and love are depicted as occupying two different places. How can this then be an example of 'एकमनेकस्मिन् भवति'? Mammaṭa's answer to this is that though राग with its two senses is really different, it is definitely ascertained (अध्यवसित) as one owing to paronomasia (श्लेषः). Hence there is nothing contradictory if we look upon it as one. This means underlying पर्याय in this stanza there is श्लेषमूलका भेदेऽपि अभेदरूपा अतिशयोक्तिः.

Note that बिम्बोष्ठ itself would be an example of वाचकलुप्ता उपमा, the common property being supplied by रागः.

The essence of पर्याय lies in one thing successively occpuying many places. This naturally means that when a thing goes to a second place, its connection with the first comes to an end. From this point of view 'बिम्बोष्ठ एव॰' would not be a proper example of पर्याय. For, when राग (love) goes to हृदय, its connection with बिम्बोष्ठ does not end. When love springs in the heart of the tender girl, her lip does not cease to be red. Even नन्वाश्रयस्थिति॰' is not free from this defect. For, though the connection of कालकूट with अर्णवहृदय comes to an end, when it goes to वृषलक्ष्मकण्ठ, its connection with the throat of Śiva does not

cease, when it goes to reside in the speech of the rogues. A better example is श्रोणीबन्धस्त्यजति तनुतां सेवते मध्यभागः पद्भ्यां मुक्तास्तरलगतयः संश्रिता लोचनाभ्याम्। धत्ते वक्षः कुचसचिवतामद्वितीयं च वक्त्रं त्वद्गात्राणां गुणविनिमयः कल्पितो यौवनेन ॥

The Udyota, however, is against the above criticism. According to its view the essence of पर्याय lies in one thing occupying many places. It is not necessary that its connection with the first place should come to an end, when it goes to the second. Though पर्याय may have that sense in ordinary life, it is not intended here.

The remarks of जगन्नाथ in this connection (vide रसगङ्गाधर p. 480) raise an important question regarding the text of काव्यप्रकाश. From that passage it is clear that according to Jagannātha the stanza 'श्रोणीबन्धः०' comes from the Kāvyaprakāśa and that the stanzas 'बिम्बोष्ठ एव०' and 'नन्वाश्रयस्थिति०:' come respectively from the कुवलयानन्द and the अलंकारसर्वस्व. This suggests that these two latter stanzas, which actually occur in our text, were not in the text of the Kāvyaprakāśa used by Jagannātha. With reference to 'श्रोणीबन्धः०' Appaya Dikṣita also says 'इत्यत्र पर्यायं काव्यप्रकाशकृदुदाजहार.' Then again, while the Pradipa does not know of 'श्रोणीबन्धः०' the Udyota comments upon it. As regards other commentators we find that while some of them explain 'श्रोणीबन्धः०', others do not. The Trivandrum edition of the Kāvyaprakāśa reads all the three stanzas. Under these circumstances it is difficult to say definitely which stanza or stanzas Mammaṭa originally quoted in order to illustrate पर्याय. Our view is that he quoted only one viz. 'श्रोणीबन्धः०', and that the others came to be incorporated in his text from marginal notes on manuscripts written by some teacher who wanted to give additional examples to his pupils. In this we rely on Jagannātha and Appayā Dīkṣita, to whom we are inclined to attach greater importance than to any of Mammaṭa's commentator or commentators.

Stanza 124—This stanza is quoted from the ध्वन्यालोक of आनन्दवर्धन and describes the subjugation of the demons by Cupid. The mind of the demons was first solely devoted (एकरस) to Viṣṇu (श्रीसहोदरं यद्रत्नं कौस्तुभमणिः तदाभरणमलंकरणं यस्य तस्मिन् विष्णौ). It was then placed by Cupid in the bimba-like lower lip of their beloveds. This means under the influence of Cupid the demons transferred their devotion from Viṣṇu to beloveds. Here the mind is made to occupy two different places by an external causal agency viz. Cupid. Therefore the stanza is an example of पर्याय where. 'एकमनेकस्मिन् क्रियते'.

The Prakrit सिरिसहोअररअणाहरणम्मि is also translated as श्रीसहोदररत्नाहरणे. अभिनवगुप्त's लोचन has this rendering, which is distinctly better than the one in our text. With this translation the idea is that the demons were first intent on collecting from Viṣṇu his Kaustubha jewel. Or they were intent on collecting from all sides excellent jewels (श्रीसहोदराणि समुद्रोत्थानि उत्कृष्टानि इत्यथः यानि रत्नानि तेषाम् आसमन्तात् हरणे). This new rendering makes no difference in the figure which the stanza is intended to illustrate.

It must be pointed out that this stanza is also not a happy illustration of एकमनेकस्मिन् क्रियते. For though Cupid is the cause why the heart of the demons longed for the bimba-like lower lip of their beloveds, he is not declared to be, nor can he be supposed to be, the cause of the heart's original devotion to Viṣṇu. A good example is supplied by ' विसृष्टरागादधरान्निवर्तितः स्तनाङ्गरागारुणिताच्च कन्दुकात् । कुशाङ्कुरादान परिक्षताङ्गुलिः कृतोऽक्षसूत्रप्रणयी तया करः ॥' कुमारसंभव 5. 11. The stanza describes the change in the occupations of Pārvatī's hand, when she began to practise penance. The hand is successively made to deal with अधर, कन्दुक, कुशाङ्कुर and अक्षसूत्र by Pārvati. Hence, the stanza is an illustration of एकमनेकस्मिन् क्रियते.

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अन्यः पर्यायः or Another or Second Succession

The second kind of पर्याय is exactly the opposite of the first (ततः पूर्वस्मात् पर्यायात् अन्यथा विपरीतः अन्यः पर्यायः). It also possesses two subdivisions viz. (1) अनेकमेकस्मिन् क्रमेण भवति i. e. when many things successively occupy one abode and (2) अनेकमेकस्मिन् क्रमेण क्रियते i. e. when many things are made to occupy successively one abode.

Stanza 125—This stanza tells us how the words of the wicked at first reveal ample nectar i. e. appear very charming and agreeable, but then manifest deadly poison i. e. prove disastrous in the end. The stanza is an example of अनेकमेकस्मिन् भवति, because here अमृतव्यञ्जन or अमृत and विषकथन or विष are described as being successively connected with खलवचस् and no external causal agency is mentioned as having brought about this connection.

Stanza 126—This stanza is quoted from आनन्दवर्धन's ध्वन्यालोक pp. 158–159. The सुधासागर suggests that it is the utterance of some one who saw the prosperity which Kṛṣṇa's friend सुदामन् had attained.

In this stanza many things viz. तद् गेहम्, इदं मन्दिरम्, जरती धेनुः, करिणां घटाः, मुसलध्वनिः and योषितां संगीतकम् are represented as having

been connected with the Brāhmaṇa by days. Hence, it is an example of 'अनेकमेकस्मिन् क्रियते —' रूपः पर्यायः.

अनेकं क्रमेण एकस्मिन्—We have seen that the second kind of पर्याय consists in many things residing in succession in many places. But there is some ambiguity about the exact connotation of the word अनेकम्. Two explanations are possible. Thus 'अनेकं क्रमेण एकस्मिन्' may mean that more than one thing successively reside in one place, though it does not matter if the place is at one time occupied by one entity only. Thus, in stanza 125 nectar and poison, which together are अनेक reside successively in one place viz. खलवचस्. Here we find that at any one time only one entity viz. either nectar or poison occupies the abode. A similar example is 'अधुना पुलिनं तत्र यत्र स्रोतः पुराजनि' चन्द्रालोक p. 121.

Another explanation of अनेकम् is that the entities, which successively occupy the same place should not only be many, when taken together, but should also be many in themselves when occupying that place i. e. at one time the abode should be occupied by more than one entity. An example according to this explanation is विचरन्ति विलासिन्यो यत्र श्रोणिभरालसाः। वृकक्काकशिवास्तत्र धावन्त्यरिपुरे तव ॥ साहित्यदर्पण. In this illustration the entities that occupy the a bode (अरिपुर and राजपथ) at each successive period of time are many viz. women and wolves, crows and jackals, and women and jackals.

अत्र एकस्यैव ... न परिवृत्तिः—This sentence is meant to distinguish पर्याय from परिवृत्ति. It is capable of yielding, and is intended to yield, two senses according as एकस्य is taken as कर्तरि षष्ठी or कर्मणि षष्ठी. The former interpretation would distinguish the first kind of पर्याय from परिवृत्ति and the latter the second.

In the first kind of पर्याय (एकं क्रमेण अनेकस्मिन्) though one and the same thing (viz. कालकूट) is abandoned (हानम्) by one (viz. अर्णव) and is accepted (उपादान) by another viz. वृषलक्ष्मन् i. e. though there is एककर्मक (but भिन्नकर्तृक) हान and उपादान, the party abandoning (viz. अर्णव) does not receive anything in return and the party receiving (viz. वृषलक्ष्मन्) does not abandon anything in exchange for the thing received i. e. there is no एककर्तृक (but भिन्नकर्मक) हान and उपादान. For परिवृत्ति both एककर्मक (but भिन्नकर्तृक) हानोपादान and एककर्तृक (but भिन्नकर्मक) हानोपादान are necessary. But as explained above, in the first kind of पर्याय there is only एककर्मक हानोपादान. Hence, it is not परिवृत्ति.

For this interpretation एकस्य must be taken as कर्तरि षष्ठी. The sentence can then be translated as follows : Here (i. e. in the first

kind of पर्याय. where (एकं क्रमेण अनेकस्मिन् भवति क्रियते वा) as the abandonment (of one thing) and the receipt (of another) by one and the same agent are not intended, there is no परिवृत्ति.

Now in the second kind of पर्याय (अनेकं क्रमेण एकस्मिन्) though one and the same individual (viz. द्विज) abandons one thing viz. (गेहं) and accepts another (viz. मन्दिर) i. e. though there is एककर्तृक (but भिन्नकर्मक) हानोपादान, the thing abandoned (viz. गेह) is not taken by any other person and the thing received (viz. मन्दिर) is not received from any one i. e. there is no एककर्मक (but भिन्नकर्तृक) हानोपादान. For परिवृत्ति both एककर्तृक हानोपादान and एककर्मक हानोपादान are necessary, But as in the second kind of पर्याय there is only एककर्तृक हानोपादान, it is not परिवृत्ति.

For this interpretation एकस्य must be taken as कर्मणि षष्ठी. The sentence can then be rendered as follows : Here (i. e. in the second kind of पर्याय, where अनेकं क्रमेण एकस्मिन् भवति क्रियते वा) as the abandonment (by one person) and the receipt (by another) of one and the same thing are not intended, there is no परिवृत्ति.

All this may again be explained as follows :

(1) एककर्मक (but भिन्नकर्तृक) हानोपादाने i, e. आमोद is abandoned by creepers and received by the wind. (2) एककर्तृक (but भिन्नकर्मक) हानोपादाने i. e. the creepers abandon आमोद and receive लास्य or the wind abandons लास्य and receives आमोद.	Both these are necessary for परिवृत्ति. Vide stanza 107.
(1) एककर्मक (but भिन्नकर्तृक) हानोपादाने i. e. कालकूट is abandoned by अर्णवहृदय and received by वृषलक्ष्मणकण्ठ.	First पर्याय (एकमनेकास्मिन्) contains only this and not (2)
(2) एककर्तृक (but भिन्नकर्मक) हानोपादाने i. e. the द्विज abandons गेह and receives मन्दिर.	Second पर्याय (अनेकमेकस्मिन्) contains only this and not (1).

The ancient rhetoricians भामह, दण्डिन्, उद्भट and वामन do not define पर्याय. रुद्रट is the first rhetorician who admits it. Vide his काव्यालंकार vii. 42–46

पर्यायः and परिवृत्ति :

Resemblance : The two varieties of पर्याय, where one thing successively resides in two places (stanza 123) and where many things

successively reside in one place (stanza 125) resemble परिवृत्ति, where also it can be argued that the two objects exchanged successively reside in two different places.

Distinction : The charm of परिवृत्ति lies in a proper exchange, where one individual gives to another something belonging to him and receives from him something else that is his. But the charm of पर्याय consists in one thing successively occupying many places, or in many things successively residing in one. In short while in परिवृत्ति there is a proper exchange, in पर्याय there is none.

(36) अनुमानम् or Inference

अनुमान consists in the statement of the reason (साधनम्) and the conclusion (साध्यम्). Thus, in the celebrated syllogism 'पर्वतो वह्निमान् धूमात् धूमवत्त्वाद् वा' धूम or धूमवत्त्व is the साधन, हेतु or लिङ्ग and वह्निमत्त्व is the साध्य. Logic mentions certain characteristics, which must be present in a reason in order that it may be valid. It also lays down what a proper साध्य is. For the rhetorical figure अनुमान it is not necessary that the साधन and साध्य, which are stated therein, should satisfy all the requirements of formal logic. It is sufficient if they merely look like the logical साधन and साध्य. In view of this fact it must be remarked that the logical definitions of साधन and साध्य which Mammaṭa gives in his Vṛtti, are, to say the least, uncalled for and serve no other purpose except perhaps to show that Mammaṭa knew Nyāyaśāstra.

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पक्षधर्मा...साधनम्—This is Mammaṭa's definition of a logical reason. A reason (हेतुः) becomes a logical reason or proving mark (साधनम्), when it is possessed of three characteristics viz. पक्षधर्मत्व, अन्वयित्व and व्यतिरेकित्व ('द्वन्द्वान्ते श्रूयमाणं पदं प्रत्येकमभिसंबध्यते' इति न्यायेन 'पक्षधर्मान्वय-व्यतिरेकित्वेन इत्यत्र त्वप्रत्ययस्य त्रिषु अन्वयः । इन्-प्रत्ययस्य तु द्वयोरेव अन्वयः । तथा च पक्षधर्मत्वेन अन्वयित्वेन व्यतिरेकित्वेन च त्रिरूपः इति फलितम् ।). In order to understand these three characteristics we must have before us the following detailed syllogism : पर्वतो वह्निमान् धूमात् । यत्र यत्र धूमस्तत्र तत्र वह्निर्यथा महानसे । यत्र यत्र वह्न्यभावस्तत्र तत्र धूमाभावो यथा ह्रदे ।

पक्षधर्मत्व means being the attribute of the पक्ष or the subject about which something is being proved, or whose posession of the साध्य or the thing to be established is doubtful. पर्वत is the पक्ष in the present instance. Smoke is an attribute of i. e. is present on the mountain. So smoke possesses पक्षधर्मत्व. अन्वयित्व is सपक्षे सत्त्व i. e. being connected with, or present in, a parallel instance which is definitely known to possess

the साध्य. महानस or kitchen is the सपक्ष here and smoke is known to be present in the kitchen. Therefore, smoke possesses अन्वयित्व. व्यत्तिरेक्त्वि is the same as विपक्षाद् व्यावृत्तिः or being dissociated with, or absent from a dissimilar instance, which is definitely known not to possess the साध्य. ह्रद or a pool is the विपक्ष in the present example and smoke is known to be absent from a pool. So smoke possesses व्यतिरेकित्व also. Thus, as smoke possesses all the three characteristics vis. पक्षधर्मत्व, अन्वयित्व and व्यतिरेकित्व, it is a साधन in the above syllogism.

It might be mentioned that Nyāyaśāstra lays down two more characteristics of a valid reason viz. अबाधितविषयत्वम् and असत्प्रतिपक्षत्वम्, which Mammaṭa fails to mention. For this topic of a valid reason read तर्कभाषा Section 24.

धर्मिणि (हेतुमत्त्वरूपधर्मवति पक्षे पर्वतादौ) अयोगव्यवच्छेदः (न योगः अयोगः संबन्धाभावः तस्य व्यवच्छेदः व्यावृत्तिः नाम योगः संबन्धः इत्येव । अयोगव्यवच्छेद इत्यस्य 'द्वौ नञौ प्रकृतार्थं सविशेषं द्योतयतः' इति न्यायेन निश्चितो नियतो वा योगः इत्यर्थः ।) व्यापकस्य (वह्न्यादेः) साध्यम् । This is Mammaṭa's definition of साध्य, which means the definite connection (अयोगव्यवच्छेदः) of the more extensive (fire) with the पक्ष (the mountain). The साध्य or the conclusion consists in stating that the mountain definitely possesses fire. Fire is called व्यापक, because it is more extensive than smoke, which is designated व्याप्य. Besides being present in all those places where smoke is present, fire is also found in others, where smoke is not present viz. a red-hot ball of iron or a lighted electric bulb. That is why it is called व्यापक with reference to the व्याप्य smoke.

The word अनुमान is not used by the rhetoricians in its strict logical sense. Technically it means अनुमितिकरणम् or the instrument of in ferential cognition. But the rhetoricians use the word अनुमान, not in the sense of अनुमितिकरण, but rather in that of अनुमिति or the inferential cognition or resulting judgment, which arises from अनुमितिकरण. Thus, अनुमान in Alamkārasāstra is derived as 'अनुमीयते इदमिति अनुमानम्' and is a significant name for the figure.

In the figure अनुमान the inference must be stated in a charming manner. That is why 'पर्वतो वह्निमान् धूमात्' is not an exāmple or अनुमानालंकार. Viśvanātha, therefore, defines this figure as 'अनुमानं तु विच्छित्त्या ज्ञानं साध्यस्य साधनात् ॥ 63' साहित्यदर्पण x. Also read रसगङ्गाधर p. 475

The figure अनुमान is considered to be three-fold viz. वाच्य, लक्ष्य and प्रतीयमान. When the inference is expressed by words like मन्ये, शङ्के, अवैमि and जाने, अनुमान is वाच्य. Now we have seen before that these words

indicate उत्प्रेक्षा. It is, therefore, pointed out that when साध्य and साधन are present in a stanza, these words convey अनुमान. When these words are used on account of similarity, they reveal उत्प्रेक्षा. When again the inference is indicated by words like वक्ति and कथयति, अनुमान is लक्ष्य. And when the inference is suggested by the साध्य and साधन without the use of any of these words, अनुमान is प्रतीयमान.

Stanza 127—This stanza describes the power of women's fascinating glances. Wherever they cast their glances, there invariably fall vital-cutting arrows. From this it is inferred that Cupid, with a ready bow and obedient to their command, runs in front of them. Here the first half contains the statement of the साधन and the second that of the conclusion drawn from it. Therefore, the stanza is an example of the figure अनुमान.

साध्यसाधनयोः... न तथा दर्शितम्—The regular order (पौर्वापर्यम्) of साध्य—साधन is that a साधन is mentioned first and then a conclusion is drawn therefrom. This order is followed in stanza 127. But it is not necessary that this order be always adhered to in अनुमानालंकार. Thus. in 'मधु तिष्ठति वाचि योषितां हृदि हालाहलमेव केवलम् । अत एव निपीयतेऽधरो हृदयं मुष्टिभिरेव ताड्यते ॥' (शृङ्गारशतक), the conclusion is stated first in the first half and the reason is mentioned afterwards in the second half. So this stanza is an illustration of अनुमान, where there is an inversion (विकल्पः = विपर्ययः वैपरीत्यं वा) of the regular order of साध्य-साधन. Mammaṭa says he has not indicated a second variety of अनुमान, based on साध्यसाधनयोः पौर्वापर्यविकल्पः, because there is in such variety no charm whatsoever.

This remark of Mammaṭa is evidently meant against Rudraṭa, who holds अनुमान to be of two kinds according as the natural order of साधनं and साध्य is followed or reversed. Read काव्यालंकार vii. 56

The ancient rhetoricians Bhāmaha, Daṇḍin, Udbhaṭa and Vāmana do not admit अनुमानालंकार. Rudraṭa is the first to define it.

अनुमानम् and उत्प्रेक्षा

Resemblance : The presence of both these figures is indicated by words like मन्ये, शङ्के etc. and वक्ति, कथयति etc.

Distinction : (1) In उत्प्रेक्षा there is no certainty of knowledge. It represents a mere probability, as it is based on उत्कटैककोटिकः संशयः. In अनुमान the conclusion arrived at is certain, because it is deduced from a poetically sound reason. (2) उत्प्रेक्षा is based on साधर्म्य or similarity. The two things brought into juxta-position by words like मन्ये etc. stand to each other in the relation of उपमेय and उपमान. In अनुमान the basis is हेतुहेतुमद्भाव.

अनुमानम् and काव्यलिङ्गम्

Resemblance : Both are based on हेतुहेतुमद्भाव. In both there is a reason justifying a conclusion.

Distinction : (1) While in अनुमान the reason is a ज्ञापक हेतु or an informative cause, in काव्यलिङ्ग is a कारकहेतु or a productive cause. (2) In अनुमान the stanza is so worded that the poet or the speaker himself draws the conclusion and thus makes the relation of साधन and साध्य between the two statements clear. In काव्यलिङ्ग the poet merely states the facts and leaves the inference to the reader who has thus to determine the relation of साधन and साध्य. Read रसगङ्गाधर p. 469

(37) परिकर: or the Significant

परिकर arises when a certain thing (विशेष्यम्) is described by means of significant (साकूतैः=साभिप्रायैः) adjectives. 'Significant adjectives' means adjectives which possess two senses—one expressed and the other suggested. Thus, परिकर arises when a certain substantive (विशेष्यम्) is qualified by many adjectives that express one sense an suggest another.

The name परिकर is significant. It is explained in two ways. (1) परिकर: means a retinue. Attendants occupy a subordinate position. This figure is so called, because here the suggested sense is subordinate to, and serves to embellish, the expressed sense. (2) परिकर means decoration or embellishment. Here the suggested sense embellishes the expressed sense. Hence, the figure is called परिकर.

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Stanza 128—This stanza is भारवि's किराताजुनीय 1. 19. It describes the warriors (धनुर्भृतः धनुर्धारिणो भटाः योद्धारः) who desired to serve Duryodhana even with their lives. For this purpose six adjectives are used and they are all significant. Thus, the figure परिकर is developed.

महौजसः इत्येन परकृतमभिभवं ते न कदापि सहिष्यन्ते इति व्यज्यते। मानधना इत्यनेन न ते अर्थस्य दासाः, न धनार्थमेव सेवां कुर्वन्ति इति ध्वन्यते। धनार्चिताः इत्यनेन तेषां संतोषः अभिव्यज्यते। संयति लब्धकीर्तयः इत्यनेन न तेषां युद्धज्ञानं केवलं तात्त्विकं, किंतु प्रत्यक्षयुद्धे लब्धजयास्ते इति सूच्यते। न संहता इत्यस्य स्वार्थसाधनाय ते न मिलिता इत्यर्थः। एतेन तेषां निःस्वार्थता उपन्यस्यते। न भेदवृत्तयः इत्यनेन कस्मिंश्चिदपि कार्ये तेषां सदैव ऐकमत्यं स्यादिति संसूच्यते।

यद्यपि...गणितः—This passage is intended to answer the following objection : It is a general rule that adjectives should be पुष्टार्थ or such as nourish, or are useful to, the main purpose. If an adjective does not possess this characteristic, it gives rise to a poetical defect called

अपुष्टार्थत्व. A defect of this kind, like all other defects. is of course to be avoided in poetry. From this it follows that adjectives, which nourish the sense, are to be used. पुष्टार्थ adjectives are the same as साकूत or साभिप्राय adjectives. The use of साकूत adjectives thus means that the defect अपुष्टार्थत्व has been avoided. This is only a negative achievement. How can it be regarded as a distinct figure of speech ?

Mammaṭa admits the force of this objection. Yet he points out that when many adjectives are thus significantly (एवम् = पुष्टार्थत्वेन साकूतत्वेन वा) used, positive charm or strikingness is developed and it is this charm which constitutes the figure परिकर. This is why परिकर has been counted (गणित) among figures.

From this it is clear that according to Mammaṭa many (बहु) significant adjectives are necessary to constitute परिकर. One or even two adjectives would not do. It is not likely that the necessary charm would arise from one or two adjectives. It is the बहुत्व of adjectives that develops this charm. It must here be remembered that difference of opinion exists among rhetoricians regarding this point. Mammaṭa's view is shared by Ruyyaka, his commentator Jayaratha (अलंकारसर्वस्व p. 94), Vidyādhara (एकावली p. 257), Vidyānātha (प्रतापरुद्रीय p. 439) and Viśvanātha (साहित्यदर्पण x. 57 cd), who all believe that many significant adjectives are necessary for this figure.

On the other hand, Mammaṭa's commentator Govinda (प्रदीप) and his commentator Nāgeśa (उद्योत pp. 107–108), Appaya Dikṣita (कुवलयानन्द pp- 72–73) and Jagannātha (रसगङ्गाधर p. 387) maintain that even a single adjective is enough to constitute परिकर. As regards the argument that the use of significant adjectives merely means the absence of the defect अपुष्टार्थत्व, Jagannātha and others point out that this absence can be secured by using no adjective at all. Hence, they argue that even when a single adjective is used significantly, it develops a charm of its own, sufficient to give rise to this figure. But Jagannātha admits that many significant adjectives do constitute some some special charm, though he cannot allow that they form the essence of परिकर.

In connection with the above discussion we desire to point out one thing. Here all along it has been taken for granted that पुष्टार्थ विशेषण and साकूत or साभिप्राय विशेषण are exactly the same. We do not think this quite correct. A पुष्टार्थ adjective serves the purpose in hand with its expressed sense. But a साकूत adjective does so not only with its expressed sense. but also with its suggested sense, which makes

the expressed sense more charming. A पुष्टार्थ adjective does not usually possess a definite striking suggested sense, but such sense is the very essence of a साकूत or साभिप्राय adjective.

Jayadeva (author of चन्द्रालोक) and Vidyādhara (एकावली p. 258) mention a figure called परिकराङ्कुर, which arises when the विशेष्य, and not the विशेषणs, is significant (साभिप्राये विशेष्ये तु भवेत् परिकराङ्कुरः । चतुर्णां पुरुषार्थानां दाता देवश्चतुर्भुजः ॥ चन्द्रालोक 63). Most writers do not admit this figure. And we think they are right for three reasons. (1) The charm in both परिकर and परिकराङ्कुर lies in the use of significant words. That in one case adjectives are significant and in the other a substantive is so does not furnish sufficient reason to regard them as two distinct figures. (2) It is often very difficult to say whether a particular word which is significant, is an adjective or a substantive. Thus, in the first illustration above चतुर्भुजः (विष्णुः) is regarded as the साभिप्राय विशेष्य. But one can with even greater justice say that it is a विशेषण qualifying देवः. (3) विशेषणैः, occurring in the definition of परिकर, may be looked upon as an उपलक्षण and may thus include विशेष्य also. Thus, it is not necessary to regard परिकराङ्कुर as a separate figure.

The ancient rhetoricians Bhāmaha, Daṇḍin, Udbhaṭa and Vāmana do not define this figure. Rudraṭa is the first rhetorician to treat it. Hemacandra refuses to admit it on the ground that it represents mere absence of the defect अपुष्टार्थत्व.

परिकरः and काव्यलिङ्गम्

Resemblance : परिकर resembles एकपदार्थग काव्यलिङ्ग. In both the sense of a word contains a reason. Thus, one may say that the adjectives महौजसः, मानधनाः etc. supply so many reasons for the assertion that the warriors desire to carry out Duryodhana's wishes even at the cost of their lives. They would then be examples of पदार्थग काव्यलिङ्ग.

Distinction : (1) While in काव्यलिङ्ग the actual or expressed sense of a word constitutes the reason, in परिकर another sense, which is suggested by the force of the expressed sense, forms the reason. (2) In परिकर the charm of the figure lies in this that the sense suggested by the significant words makes their expressed sense more striking. In काव्यलिङ्ग on the other hand the charm lies in the sense of a word or a sentence constituting the reason of some assertion.

(38) व्याजोक्तिः or Speech of Pretext

व्याजोक्ति consists in concealing by means of an artifice or pretext (छद्मना = व्यपदेशेन) the nature of a thing, which has somehow been

divulged. The essentials of व्याजोक्ति are thus three : (1) Something is first concealed. (2) It is then somehow divulged against the desire of the person concealing it. (3) Then the person concerned tries to conceal it again by attributing it to some cause other than the real one.

न चैषापह्नुतिः...इह्यासंभवात्—This sentence explains a point of distinction between व्याजोक्ति and अपह्नुति. For this distinction see below.

The name व्याजोक्ति is significant. It means a figure where there is the statement or mention (उक्तिः) of a pretext (व्याजम्) to conceal a thing, which has been disclosed.

Stanza 129—This stanza describes what happened at the time of the marriage of Śiva with Pārvati. Pārvatī was being given away by her father Himālaya (शैलेन्द्रः) to Śiva. As her hand came in touch with his hand, Śiva experienced horripilation and tremor, which were caused by his intense love for Pārvati. His deep affection, of which he did not want such public exhibition to be made, was thus revealed against his desire. He then tried to conceal it by exclaiming 'Oh, the coolness of the hands of the Mountain of snow (तुहिनाचलः हिमाचलः),' suggesting thereby that the horripilation and tremor were due to the exceedingly cool touch of Himālaya's hands, which also came in contact with his as the Mountain gave the hands, of his daughter into his. This pretext of his was seen through by the people present on the occasion who consequently looked at him with a significant smile.

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अत्र पुलकवेपथू...प्रयोजयतः—This line explains how व्याजोक्ति is developed in this stanza. Horripilation and tremor arose as सात्त्विकभावs or as outward manifestation of the love that was raging in Śiva's mind. But they were made out (प्रकाशित) as caused by the coolness of Himālaya's hands. Their nature being thus concealed, they give rise to व्याजोक्ति in this stanza. Thus according to this Vṛtti what is व्यपदेशेन अपह्नुत or concealed under a pretext is पुलकवेपथु and it is these that develop व्याजोक्ति.

It must be pointed out that this explanation as to how व्याजोक्ति is developed here contradicts Mammaṭa's previous assertion that व्याजोक्ति consists in the artful concealment of a thing, which, though concealed (निगूढमपि), is somehow revealed. Surely, it cannot be said here that horripilation and tremor were concealed before and became somehow manifest. Therefore, the proper way of understanding the figure is

that Śiva's love for Pārvati is the basis of व्याजोक्ति here. This love can be regarded as previously concealed, because Śiva did not want it to be thus made public. It was then somehow divulged against his desire through horripilation and tremor. Then Śiva tried to conceal it again by referring these indications thereof to the coolness of the Mountain's hands. This Vṛtti is, therefore, another example of Mammaṭa's careless writing.

व्याजोक्तिः and अपह्नुतिः

Resemblance : In both there is concealment of a thing and establishment of another in its place. Thus, in अपह्नुति (नेदं मुखं किंतु चन्द्रः) the face is concealed and the moon is established in its place. Similarly we may say that here there is a concealment of रति and establishment of शैत्य as the cause of horripilation and tremor.

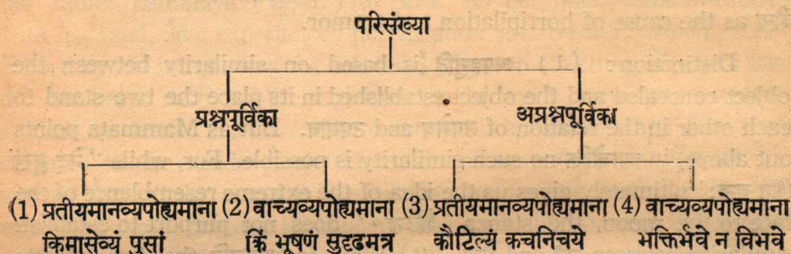
Distinction : (1) अपह्नुति is based on similarity between the object concealed and the object established in its place the two stand to each other in the relation of उपमेय and उपमान. But as Mammaṭa points out above, in व्याजोक्ति no such similarity is possible. For, while 'नेदं मुखं किंतु चन्द्रः' ultimately gives us the idea of the extreme resemblance of the face to the moon, the stanza 'शैलेन्द्र०' does not purport to establish similarity between रति and शैत्य. (2) While in अपह्नुति the two objects represent उपमेय and उपमान, thus making the one प्रस्तुत and the other अप्रस्तुत, in व्याजोक्ति both are equally प्रस्तुत. Thus, in 'शैलेन्द्र०' both रति and शैत्य are प्रस्तुत, as both are present on the occasion (3) In अपह्नुति the thing concealed is directly mentioned by the person concealing it, as in 'नेदं मुखम्'. But in व्याजोक्ति the individual seeking to conceal a thing does not mention it himself. It is left for the reader to imagine. Thus, in 'शैलेन्द्र०' Śiva merely refers to शैत्य. But the reference is made in such a way that we easily guess the thing he seeks to hide viz. his love for Pārvati. (4) In अपह्नुति the उपमेय is denied and the उपमान established in its place. In व्याजोक्ति nothing is denied, but something is represented as being due to cause other than the real one.

The उद्योत points out that निगूहनम्, occurring in the definition of व्याजोक्ति, means any action on the part of the person concealing and not merely speech as the name व्याज-उक्ति may perhaps suggest.

Bhāmaha, Daṇḍin and Udbhaṭa do not define this figure. Vāmana is the first writer who does so. He further tells us that some call it मायोक्ति (यां मायोक्तिरित्याहुः' under का. सू. 4. 3. 25). Who these some are cannot be known. Jagannātha also does not treat of व्याजोक्ति.

(39) परिसंख्या or Exclusion

When the mention or statement (कथितम्) of a well known thing conduces or leads to (प्रकल्पते) the exclusion of another thing of the same kind (तादृगन्यव्यपोहाय = तत्तुल्यान्यवस्तुव्यवच्छेदाय), the figure परिसंख्या arises. When a thing though known from another source (प्रमाणान्तरावगतम्), is again mentioned by word, such mention can have no other purpose except that of excluding another similar thing. This apparently superfluous mention may either be preceded by a query (प्रश्नपूर्वक) or not (तदन्यथा = अप्रश्नपूर्वक). Thus, परिसंख्या is of two kinds. In both these kinds the thing excluded (व्यपोह्यमानस्य = व्यवच्छेद्यमानस्य) may either be suggested or expressed. Thus परिसंख्या has four varieties. These may be thus shown :



The name परिसंख्या is significant. The preposition परि possesses the sense of 'excluding'. संख्या means बुद्धि or विचारणा. परिसंख्या thus means the idea or desire of excluding. As this figure contains the idea or desire of exclusion, which is effected by the mention of a well known thing, it is called परिसंख्या.

The term परिसंख्या is borrowed from मीमांसाशास्त्र. It is therefore, necessary that we should know what its meaning in that Sāstra is.

विधिः means an order or injunction. विधि in मीमांसा is classified in more than one way. According to one method of division it is of three kinds viz. अपूर्वविधिः, नियमविधिः and परिसंख्याविधिः, which are usually known by their abbreviated titles विधिः, नियमः and परिसंख्या respectively.

अपूर्वविधिः or विधिः lays down a thing which is absolutely or totally non-established (अत्यन्तमप्राप्तौ = विधेयस्य अत्यन्तमप्राप्तौ सत्याम्) i. e. which is not established by, or known from any other means of proof or source (प्रमाणान्तरेण अप्राप्त). For example, the sentence 'ज्योतिष्टोमेन स्वर्गकामो यजेत' lays down the ज्योतिष्टोम sacrifice for one who is desirous of attaining heaven. ज्योतिष्टोम sacrifice as a means of attaining heaven is not known from any other source. Therefore, 'ज्योतिष्टोमेन स्वर्गकामो यजेत' is an

example of अपूर्वविधिः (अपूर्वस्य पूर्वमज्ञातस्य विधिः) or विधिः. An अपूर्वविधिः or विधि enjoins a matter for the first time.

नियमविधिः (injunction of restriction) or नियमः (restriction) is that injunction, which restricts us to a particular way of accomplishing a thing, when we are likely to resort to some other, in a case where the thing can be accomplished in more than one way. An example of नियम is 'समे देशे यजेत'. When a sacrifice is to be performed, it can be performed either on even or uneven ground. When we think of performing it on uneven ground, the sentence 'समे देशे यजेत' steps in and lays down समदेश as the साधन for the performance of the sacrifice. 'समे देशे यजेत' is therefore, a नियमविधि or नियम.

It will be seen from the above that नियम works when a wrong alternative, or an alternative other than the one which it wants to lay down, is chosen. But when the proper alternative is chosen नियम does not work, but remains indifferent.

The distinction between विधि and नियम may be thus stated : Both विधि and नियम enjoin things, which are अप्राप्त. But while विधि enjoins a matter, which is अत्यन्तमप्राप्त or प्रमाणान्तरेण अप्राप्त (not known from any other source), नियम lays down a matter, which is only पक्षे अप्राप्त (not accruing in the alternative i. e. when we proceed to do the thing by choosing the improper alternative). Secondly, विधि represents an injunction, pure and simple, of a matter not known from any other source. नियम on the other hand asks us to perform a thing, already known from another source, in some special manner. Thirdly, विधि performs a single function viz. enjoining a thing, unknown before. But नियम performs two really, because it restricts us to one of the many alternatives and excludes the others.

परिसंख्याविधिः (injunction of exclusion) or परिसंख्या (exclusion) is that injunction, which excludes one of the two alternatives that have become simultaneously available or possible and thus either allows us to adopt the other, which is not excluded, or enjoins us to resort to the other. The standard example of परिसंख्याविधि or परिसंख्या is 'पञ्च पञ्चनखा भक्ष्याः' (Five five-nailed animals should be eaten). When we feel hungry, we can satisfy our hunger by both पञ्चपञ्चनखभक्षण and अपञ्चपञ्चनखभक्षण or पञ्चपञ्चनखेतरः भक्षण. पञ्चपञ्चनख-भक्षण and अपञ्चपञ्चनखभक्षण are, therefore, युगपत्प्राप्त or simultaneously possible. Under these circumstances what the परिसंख्या in 'पञ्च पञ्चनखा भक्ष्याः' does is to exclude अपञ्चपञ्चनखभक्षण. This means पञ्चपञ्चनखभक्षण is allowed.

It will thus be seen that the import of परिसंख्या is exclusion or prohibition. The exact significance of this must be understood. It is this: 'पञ्च पञ्चनखा भक्ष्याः' does not make it obligatory for us to eat the flesh of these five-nailed animals. What the sentence really does is to exclude or prohibit अपञ्चपञ्चनखभक्षण. This means that if we at all desire to make use of meat to satisfy our hunger, we must choose the flesh of these five five-nailed animals only. As far as the eating of flesh is concerned, this परिसंख्या is only permissive and not positive or injunctive.

The distinction between विधि and परिसंख्या is that while विधि lays down something positive, which was unknown before, परिसंख्या excludes one alternative from among the two which are simultaneously possible and either leaves us to adopt the other, if we like, or enjoins us to resort to the other.

To resume : विधि lays down something which is new, something which is not known from any other source. नियम restricts us to one of the two or more mutually exclusive alternatives. परिसंख्या excludes one of the two alternatives, which become simultaneously available and either permits us to adopt the other, if we like, or enjoins us to resort to the other.

The import of विधि is injunction, that of नियम restriction and that of परिसंख्या exclusion or prohibition. विधि is thus injunctive, नियम restrictive and परिसंख्या exclusive.

विधि asks us to do something, which otherwise we would not have done. नियम requires that we do this thing, which has already been enjoined by विधि, in one particular way out of the many in which it is possible to accomplish it. परिसंख्या excludes one of the two alternatives, which can be simultaneously adopted and either leaves it to our option to resort to the other unexcluded or unprohibited alternative, or positively enjoins us to adopt it.

After this technical discussion it is well to remember that the figure परिसंख्या occurs in those cases only where the exclusion is the result of poetic genius ('अत्र यत्र कविप्रतिभानिर्मिता इतरव्यावृत्तिः तत्र अलंकारता ।' उद्योत p. 112). Otherwise such cases of Sāstric परिसंख्या as 'पञ्च पञ्चनखाः भक्ष्याः' and 'ऋतौ भार्यामुपेयात् ' would be examples of the figure परिसंख्या.

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Stanza 130—This stanza contains, in answer to questions, statements of certain well known things, which lead to the exclusion of

other similar things. The things which are excluded are not stated, but are suggested. Hence, the stanza is an example of प्रश्नपूर्विका प्रतीयमानव्यपोह्यमाना परिसंख्या. Thus, in the first line the fact that the blameless i. e. holy (अनवद्यम् अनिन्द्यम् पवित्रमित्यर्थः) vicinity (सविधं साविध्यं सामीप्यमित्यर्थः । भावप्रधानो निर्देशः ।) of the celestial river viz. the Gaṅgā (द्युसरित् = गङ्गा) should be resorted to is well known from the Śastras and the Purāṇas. Its mention leads to the exclusion of other things which might be resorted to viz. अन्यनदीसविधम्. Thus, the first line ultimately means अन्यनदीसविधं न आसेव्यम्. Similarly, the second and the third lines ultimately convey the idea प्रियतमामुखम् एकान्ते न ध्येयम्, पापं न आराध्यम्, हिंसा न अभिलषणीया. यदासक्त्या= येषु द्युसरित्सविधादिषु आसक्त्या प्रेरणा. निरवधिविमुक्त्यै = अनन्तमोक्षाय.

Stanza 131—In this stanza also statements of well known things are preceded by questions, but the things excluded viz. रत्नम्, दोषः and नेत्रम् are वाच्य or expressed. Hence, it is an example of प्रश्नपूर्विका वाच्यव्यपोह्यमाना परिसंख्या.

Stanza 132— This stanza is रुद्रट vii. 81. Here certain well known facts are stated and these statements lead to the exclusion of similar things. But the statements are not preceded by questions and the things excluded are not expressed, but suggested. Hence, the stanza is an illustration of अप्रश्नपूर्विका प्रतियमानव्यपोह्यमाना परिसंख्या. Crookedness or curliness (कौटिल्यम्) of hair is प्रमाणान्तरावगत i. e. known from another means of proof viz. प्रत्यक्ष or direct perception. To say that crookedness resides in the lady's hair serves to exclude crookedness from somewhere else viz. from her heart. This is how व्यपोह or exclusion, which is the essence of परिसंख्या comes in. 'कचनिचये कौटिल्यम्' इत्यस्मात् 'सर्वं सावधारणं वचः' इति न्यायेन 'कचनिचये एव कौटिल्यम्' इत्यर्थः प्रथमतः प्रतीयते । अतन्तरं कचनिचये एव कौटिल्यं, न हृदये' इति कौटिल्यस्य हृदयाधिकरणत्वं व्यपोह्यते । अत्र कथनं न प्रश्नपूर्वकं व्यपोहश्च न वाच्यः इति अप्रश्नपूर्विका प्रतीयमानव्यपोह्यमाना परिसंख्येयम् । Similarly, from the other clauses we get the following ideas : ते करचरणाधरदलेषु एव रागः (रक्तिमा), न परपुरुषे रागः (प्रीतिः), । कुचयुगले एव काठिन्यं, न हृदये । नयनयोरेव चञ्चलत्वं, न प्रेम्णि ।

It will be noticed that परिसंख्या in this stanza is based on श्लेष. Thus, there is शब्दश्लेष in रागः and अर्थश्लेष in कौटिल्यम्, काठिन्यम् and तरलत्वम्. Viśvanātha points out that परिसंख्या attains special charm, when based on श्लेष.

Stanza 133—This stanza contains statements of certain well known things, which lead to the exclusion of other similar things. The statements are not preceded by queries and the things excluded

viz. विभवः, युवतिकामात्रम् and वपुस् are expressed. Therefore, the stanza is an example of अप्रश्नपूर्विका वाच्यव्यपोह्यमाना परिसंख्या.

In connection with this figure it is to be noted that the rhetoricians include under परिसंख्या, not only all those cases, poetical of course, which satisfy the technical Mīmāmsist requirement of परिसंख्या viz. युगपत्प्राप्तिः or simultaneous possibility, but also those other cases, which technically would be classed under नियम. In fact the rhetoricians, even like the grammarians, whom they generally follow in such matters, do not recognize परिसंख्या as an independent function, but include it under नियम, because both of them possess the common characteristic of being exclusive. Thus, 'किमाराध्यं पुण्यम्' is technically a नियम, because either पुण्याराधन or पापाराधन alone, even like समदेशयजन or विषमदेशयजन alone, is possible at any one time, but not the two simultaneously like पञ्चपञ्चनखभक्षण or अपञ्चपञ्चनखभक्षण. On the other hand 'किं भूषणं सुदृढमत्र यशो न रत्नम्' is a proper example of परिसंख्या, because it is possible to adorn oneself with fame and jewels simultaneously.

The ancient rhetoricians Bhāmaha, Daṇḍin, Udbhaṭa and Vāmana do not mention परिसंख्या. Rudraṭa is the first rhetorician to define it.

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(40) कारणमाला or Garland of Causes

When each preceding object becomes successively the cause of each succeeding one, the figure कारणमाला arises. यथोत्तरम् is explained as उत्तरमुत्तरं प्रति. This means that यथा in यथोत्तरम् has the sense of वीप्सा or repetition.

The name कारणमाला is significant, because in this figure there is a series of inter-connected causes. But it should be noted that माला here does not possess the sense that it has in मालोपमा or मालारूपक. माला here is equal to रशना or शृङ्खला and signifies inter-connection.

Stanza 134—This stanza states that जितेन्द्रियत्व is the cause of विनय, विनय the cause of गुणप्रकर्ष, गुणप्रकर्ष, the cause of जनानुराग and जनानुराग the cause of संपद्. Thus, as each preceding thing is declared to be the cause of each succeeding, the figure कारणमाला is developed here.

This stanza is found fault with on the ground that it contains a defect called भग्नप्रक्रमत्व. The poet begins with the statement that जितेन्द्रियत्व is the कारण of विनय. The expectancy created after this is 'What is the कारण of जितेन्द्रियत्व?', or 'Of what is विनय the कारण?' Though the latter expectancy is satisfied by 'गुणप्रकर्षो विनयादवाप्यते', it is not directly satisfied, but only indirectly. If the poet had said in the next clause 'विनयो गुणप्रकर्षस्य कारणम्' and further 'गुणप्रकर्षो जनानुरागस्य

कारणम्' and 'जनानुरागः संपदां कारणम्' the poetical defect भग्नप्रक्रमत्व would not have arisen.

Hence, Jagannātha points out that if in this figure we begin with the statement that something is the cause of another thing, then we must continue the same form and proceed to speak of that another things being the cause of something else and so on. If on the other hand we begin with the statement that something is the effect of another thing, then we must continue in the same strain and say that that another thing is the effect of something else. Only in this way strikingness is secured. Otherwise, भग्नप्रक्रमत्व would result. Read रसगङ्गाधर p. 462.

Jagannātha further points out that the repetition of the same word is not a fault in this figure. On the contrary if a synonym be used to convey its sense, it becomes difficult to recognize that sense even as it is difficult to make out an actor in another dress. Therefore, if we employ two different words to convey a sense, that would give rise to a fault. Read रसगङ्गाधर p. 862

We have seen that कारणमाला occurs when each preceding thing is stated to be the cause of each succeeding. But Jayaratha (विमर्शिनि on the अलंकारसर्वस्व p. 141), Jagannātha, Appaya Dīkṣita (कुवलयानन्द p. 117 and Nāgeśa maintain that कारणमाला is also developed when each succeeding thing becomes the cause of each preceding.

None of the ancient rhetoricians viz. Bhāmaha, Daṇḍin Udbhaṭa and Vāmana mention कारणमाला. Rudraṭa is the first rhetorician to define it.

'हेतुमता सहः...वैचित्र्यभावात्'—Mammaṭa is here criticizing Rudraṭa, who admits हेतु as an अलंकार and remarks that it is distinct from other figures of speech. Read 'हेतुमता सह हेतोरभिधानमभेदकृद् भवेद्यत्र । सोऽलंकारो हेतुः स्यादन्येभ्यः पृथग्भूतः ॥ काव्यालंकार vii. 82. From this it is clear that Mammaṭa's words 'हेतुमता सह हेतोरभिधानमभेदतो हेतुः' are taken from Rudraṭa. The figure हेतु arises when the cause is mentioned as being identical with the effect (हेतुमता = कार्येण). Rudraṭa gives our stanza 135 as an example of हेतु (काव्यालंकार vii. 83). Here we have a description of the spring. The spring is really the cause of the full bloom of lotuses, or of the bloom of densely-growing lotuses. But here the bloom, which is the effect (हेतुमत्), is represented as being identical (अभेदेन) with the spring, which is the cause (हेतुः). Hence

the figure हेतु, as conceived by Rudraṭa, is developed in this stanza. Similarly, सकलालिमद and कोकिलानन्द are the effects of the spring and are stated to be identical with it. Therefore, we here get two more examples of हेतु.

Mammaṭa's reason for not defining हेतु as an अलंकार is that it is of the nature of 'आयुर्घृतम्' (which by the way is an example of सारोप शुद्ध लक्षणा, arising from the relation of effect and cause existing between the two entities identified) and has hence no charm or strikingness in it. It does not, therefore, deserve to be a figure.

It must be remarked that Mammaṭa's argument as to why he does not define हेतु as an independent figure is by no means convincing. 'आयुर्घृतम्' may have no charm. But 'अविरलकमल०' certainly has. The whole question turns on whether there is or there is not charm in हेतु, as defined by Rudraṭa. We would have had no quarrel with Mammaṭa, if he had refused to accept हेतु on the sole ground that it had no charm. For, what is charming or striking is more or less a matter of individual opinion. But what we object to is his attempt to make हेतु appear charmless by saying that it is merely of the form of 'आयुर्घृतम्'. By resorting to such reasoning one might rule out रूपक on the ground that it has no charm, because it is merely of the form of 'माणवकः अग्निः' or 'वाहीक गौः'. For, these latter expressions have certainly no charm.

इत्यत्र...कल्पनया– Mammaṭa has thus shown that अविरलकमल०,' which is quoted by Rudraṭa as an example of हेत्वलंकार, cannot be regarded as an example of that figure, because हेतु does not deserve to be recognized as an अलंकार at all. But some revered writers have stated (समाम्नासिषुः aorist 3rd person plural from सम + आ + म्ना–मनति to repeat in the mind, declare, state, lay down) that 'अविरलकोमल०' is a काव्य. If it does not contain the figure हेतु, as Mammata contends how can it be called काव्य ? In reply to such an objection Mammaṭa points out that these writers declared this stanza to be a काव्य only on the strength of the alliteration (अनुप्रासः) of soft letters such as ल and क, which it contains, and not because they assumed that the figure हेतु was present here. The Udyota further points out that 'अविरलकमल०' also contains पर्यायोक्त and अतिशयोक्ति and may on that account be regarded as काव्य. Therefore, the admission of हेत्वलंकार to account for the काव्यत्व of this stanza is not necessary. Read' कामोद्दीपकोऽयं काल इति भङ्गयन्तरेण प्रतिपादनेन पर्यायोक्तसत्त्वाच्च, प्रागुक्तरीत्या अतिशयोक्तेः सत्त्वाच्चेत्यपि

बोध्यम् ।' उद्योत p. 113. To understand the reference in प्रागुक्तरीत्या see the उद्योत p. 58.

इति पूर्वोक्त...हेतुः -- Mammaṭa's idea here is that if any people want a figure with the title हेतुः, his काव्यलिङ्ग itself may be regarded as हेतु. It is not necessary to admit an independent figure of that name.

It may be noted that Mammaṭa is not quite fair to the protagonists of हेत्वलंकार here. They do not want any figure to be somehow styled हेतु. What they want is a figure wherein a cause is represented as identical with an effect. Mammaṭa's काव्यलिङ्ग is not of this nature. Therefore, it is no use saying that his काव्यलिङ्ग itself is हेतु.

In connection with this passage a few more observations are necessary.

The word समाम्नासिषुः shows that the opinion mentioned is held by some ancient revered writers. But who these writers are is not known. माणिक्यचन्द्र says they are 'भामहोद्भटाद्याः' and the संप्रदायप्रकाशिनी comments 'उद्भटादयः समाम्नासिषुः' This also is inaccurate, because the stanza 'अविरलकमल॰' and the view that it is a काव्य are found neither in Bhāmaha nor in Udbhaṭa. Secondly, it is interesting to note that according to these ancient revered writers काव्यत्व consists in the mere possessing of a figure either of sense or of word. That is why while denying the presence of हेतु in this stanza, Mammaṭa says that it contains अनुप्रास.

Again with reference to this figure हेतु, which Mammaṭa refuses to recognize, conflicting opinions are held among rhetoricians. Thus, while Bhāmaha says that हेतु is not an alaṁkāra, Daṇḍin declares that it is an excellent figure of spech. Udbhaṭa and Vāmana do not mention हेतु at all. As noted above Rudraṭa is the first rhetorician to define हेतु. It is also admitted by विश्वनाथ.

कारणमाला and मालादीपकम्

Resemblance : In both each preceding object is connected with each succeeding.

Distinction : (1) While in कारणमाला each preceding object is the cause of each succeeding, in मालादीपक each preceding object merely qualifies each succeeding. While कारणमाला is based on कार्यकारणभाव मालादीपक is founded on विशेष्यविशेषणभाव (2) The charm in कारणमाला' lies in just this relation of causation between each preceding object and each succeeding. The charm in मालादीपक on the other hand

consists in each preceding object making each succeeding more prominent by its connection.

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(41) अन्योन्यम् or the Reciprocal.

When two things mutually create each other by means of an identical action, that is the figure अन्योन्य. Mutual creation of two things by means of one action means that each creates in the other the same action and thus distinguishes it.

The essentials of अन्योन्य are : (1) Two things mutually influence each other. (2) The action, which is the instrument of this mutual influence, is the same. Thus, as नमिसाधु (on रुद्रट's काव्यालंकार vii. 91) points out ' सिंहः प्रसेनमवधीत् सिंहो जाम्बवता हतः ' is not an example of अन्योन्य and ' कृष्णद्वैपायनं पार्थः सिषेवे शिष्यवत् ततः । असावध्यापयेत् तं तु विद्यां योगसमन्विताम् ॥' is also not अन्योन्य.

The name अन्योन्यम् of the figure is obviously significant.

Stanza 136—This stanza just tells us that the beauty of the swans and the lakes is mutually enhanced by them. Thus, here there is mutual influence by means of an identical action viz. heightening the beauty (श्री–सारीकरणम्). Hence, it is an example of अन्योन्यम्. सार्यते is passive from सारयति, which is a denominative from सार, and means उत्कृष्टा क्रियते. गरयन्ति = गुरुं कुर्वन्ति.

अत्र उभयेषामपि...द्वारेण—This sentence points out how the figure अन्योन्य arises in this stanza. Here mutual creation takes place, because (द्वारेण) the swans and the lakes mutually accomplish (संपादनम्) the enhancement (सारता) of the beauty of each other.

It has been stated above that the instrument of mutual influence in अन्योन्य must be an identical action. Jagannātha and Nāgeśa maintain that अन्योन्य also arises when such an instrument is a गुण.

Bhāmaha, Daṇḍin, Udbhaṭa and Vāmana do not define this figure. Rudraṭa is the earliest writer to dofine it.

(42) उत्तरम् or Reply

The figure उत्तर occurs (1) when on merely hearing an answer the question is inferred ; or (2) when there being many questions there are many answers which are impossible i. e. which ordinarily do not occur to one. Thus, उत्तर is of two kinds.

It should be noted that according to the Kārikā the first kind of उत्तर occurs when from an answer *a question* is inferred. But the Vṛtti

states that it arises when from learning an answer *a former sentence* is inferred. Similarly, while explaining the presence of उत्तर in stanza 137 Mammaṭa says 'इति केतुर्वचनममुना वाक्येन समुन्नीयते ।' Further, the speech or words of the purchaser viz. 'हस्तिदन्त...प्रयच्छ', which Mammaṭa points out are inferred do not contain a query, but a mere statement. From all this, it would be clear the Mammaṭa is not careful in his writing. There was absolutely no necessity of paraphrasing 'प्रश्नस्य उन्नयनम्' by 'पूर्ववाक्यं यत्र कल्प्यते'. He could as well have said 'पूर्वप्रश्नः यत्र कल्प्यते' here and 'ताः मूल्येन प्रयच्छसि किम् इति केतुः प्रश्नः' below. As his words stand, the Pradīpa comes to his help and remarks 'सूत्रे च प्रश्नपदं पूर्ववाक्यमात्रपरमिति प्रश्नाभावेऽपि अदोषः ।'

The name उत्तर is significant, because in both the kinds of उत्तर the reply is prominent.

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Stanza 137—This stanza occurs in the ध्वन्यालोक p. 128. It contains the reply of the mother of a hunter to a query from a merchant who had gone to her for the purpose of purchasing elephant-tusks and tiger-hides. The suggestion of the reply is obvious. Here from this sentence, which represents the reply of the hunter's mother the query of the merchant or, as Mammaṭa explains, the statement (वचनम्) of the merchant is inferred (समुन्नीयते = अनुमीयते). Therefore, the stanza is an example of the first kind of उत्तर.

न चतत्...साधीयः—In this passage Mammaṭa states the distinction between उत्तर on the one hand and काव्यलिङ्ग and अनुमान on the other and remarks that उत्तर be better regarded (साधीयः) as another i. e. a distinct figure.

न चैतत् काव्यलिङ्गम् । उत्तरस्य ताद्रूप्यानुपपत्तेः । न हि प्रश्नस्य प्रतिवचन जनको हेतुः ।—This is how Mammaṭa distinguishes उत्तर from काव्यलिङ्ग. The figure उत्तर, is not the figure काव्यलिङ्ग, because the reply, which constitutes the figure उत्तर, does not possess the form or nature of the poetical reason ताद्रूप्यानुपपत्तेः = काव्यलिङ्गरूपत्वानुपपत्तेः) which is at the basis of the figure काव्यलिङ्ग. The distinction between उत्तर and काव्यलिङ्ग is that while in उत्तर the reply is not the productive, but only the informative (ज्ञापक) cause of the question, in काव्यलिङ्ग the poetical reason is the productive cause of its effect. Read 'न च (इदमुत्तरं) काव्यलिङ्गम् । उत्तरस्य प्रश्नं प्रति अजनकत्वात् ।' साहित्यदर्पण.

It is to be noted here that the words उत्तर and तत् = काव्यलिङ्ग occurring in the expression उत्तरस्य ताद्रूप्यानुपपत्तेः do not possess the sense of the figure उत्तर and the figure काव्यलिङ्ग respectively, but signify the reply and the poetical reason which are at the basis of these two figures. Otherwise i. e. if उत्तर and काव्यलिङ्ग here are understood to mean the figures of those names, 'उत्तरस्य ताद्रूप्यानुपपत्तेः' would represent merely the paraphrase of 'न चैतत् काव्यलिङ्गम्'. 'The figure उत्तर is not the figure काव्यलिङ्ग because it does not possess the nature of काव्यलिङ्ग.' Therefore, उत्तर and काव्यलिङ्ग 'in उत्तरस्य ताद्रूप्यानुपपत्तेः' must be explained in the manner stated above. The next sentence 'न हि...हेतु' explains how the reply in उत्तर does not possess the nature of the poetical reason in काव्यलिङ्ग i. e. the nature of being a जनक or a कारक हेतु.

नापीदमनुमानम् । एकधर्मिनिष्ठतया साध्यसाधनयोरनिर्देशात् ।—This latter expression, which contains the reason why the figure उत्तर is not the figure अनुमान, is explained in two ways: (1) Because the साध्य and the साधन are not [here i. e. in the figure उत्तर] stated or mentioned (अनिर्देशः) as residing in one entity. In अनुमान the साध्य and the साधन must reside or be found in one entity, called the पक्ष, e. g. fire (साध्य) and smoke (साधन) are found on the mountain, which is the पक्ष. But in the present example of the figure उत्तर, the साध्य viz. the प्रश्न belongs to the merchant and the साधन viz. the उत्तर to the mother of the hunter. Thus, as the साध्य and the साधन here are not एकधर्मिनिष्ठ, this stanza cannot be an instance of the figure अनुमान. It will be noticed that in this explanation एकधर्मिनिष्ठतया is taken predicatively. (2) Because the साध्य and the साधन, which [in the figure अनुमान] reside in one entity (एकधर्मिनिष्ठतया अनुमाने वर्तमानयोः, अनुमाने एकधर्मिनिष्ठयोरित्यर्थः) are not [here i. e. in the figure उत्तर] stated. According to this interpretation एकधर्मिनिष्ठतया does not represent a point of distinction between उत्तर and अनुमान, but merely describes the state of affairs as it exists in अनुमान. एकधर्मिनिष्ठतया is here used attributively. In अनुमान both the साध्य and the साधन are mentioned. But in उत्तर only the साधन viz. the reply is mentioned and the साध्य viz. the query is left for us to infer. Thus, though in the figure उत्तर there is अनुमान (inference)—for otherwise it is not possible to infer the query at all—it does not represen tthe figure अनुमान, because here only the साधन is stated, and not the साध्य and साधन whose mention is necessary to constitute the figure अनुमान.

Out of these two explanations the second is preferable for three reasons: (1) In the sentence under discussion importance belongs the the word अनिर्देशात् and not to एकधर्मिनिष्ठतया. Therefore, the non-

mention i. e. the non-mention of both साध्य and साधन must be regarded as the point of distinction between उत्तर and अनुमान. If Mammaṭa had intended the first explanation he would have said 'साध्यसाधनयोरेकधर्मिनिष्ठत्वाभावात्. (2) The figure उत्तर consists in प्रश्नस्य उन्नयनम् or inference. This shows that it contains अनुमान. For this we shall have somehow to suppose that the साध्य and साधन are एकनिष्ठ. Otherwise, उन्नयन or inference would not be possible. Therefore, we cannot regard एकधर्मिनिष्ठतया as representing the point of distinction between उत्तर and अनुमान and suggest that such एकधर्मिनिष्ठत्व is not found in उत्तर. (3) The second explanation is favoured by Visvanatha, who thus distinguishes उत्तर from अनुमान : 'न चेदम् (उत्तरम्) अनुमानम् । साध्यसाधनयोर्द्वयोनिर्देश एव तस्य (अनुमानस्य) अङ्गीकारात् । साहित्यदर्पण under x. 83ab.

In our translation of the text एकधर्मिनिष्ठतया has been left untranslated. Translation according to the second explanation should, therefore, be inserted in the proper place there.

Second kind of उत्तर

The second kind of उत्तर consists in an impossible or not–easily–thought–of reply to a query. Mammaṭa points out that no charm is developed if there is only one pair of such query and reply. There-fore. the word असकृत् is put in the Kārikā. This means that there must be more than one pair of such query and reply in order to constitute the second kind of उत्तर.

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Stanza 138—In this stanza there are four questions and four answers. The answers are such as would not ordinarily occur to one. Thus, the first question is 'का विषमा'. A B. A. student, understanding विषमा in the sense of 'difficult', would be tempted to reply 'बी. ए. परीक्षा'. But the answer here given is 'दैवगतिः' or course of destiny, which is विषमा in the sense of 'uneven or rugged.' This answer is असंभाव्य in the sense of 'not likely to be easily thought of.' The same is the case with the three other replies. Hence, the stanza is an example of the second kind of उत्तर.

प्रश्नपरिसंख्यायाम्...विवेक :—In this sentence Mammaṭa points out the distinction between the second kind of उत्तर and प्रश्नपरिसंख्या or the first kind of परिसंख्या. The distinction is that in परिसंख्या the purport is just the exclusion of other similar things, while in उत्तर the sentence rests (विश्रान्तिः) in the expressed sense itself i. e. the sentence does not convey any further suggestion. Thus, in 'किमासेव्यं पुंसां सविधमनवद्यं द्युसरितः', which is an illustration of प्रश्नपरिसंख्या, the purport is the exclusion of

the vicinity of other rivers; but in 'का विषमा दैवगतिः' the sentence is complete with the unexpected answer दैवगतिः and there is no further suggestion.

We have seen above that the second kind of उत्तर arises when to many questions there are many unexpected answers. The Udyota points out that उत्तर of this kind occurs in three other cases viz. (1) When to one question there are many answers ('प्रश्नस्य सकृदुपादाने उत्तरस्य अनेकत्वेऽपि अयमलंकारः।') e. g. किं स्वर्गादधिकसुखं बन्धुसुहृत्पण्डितैः समं गोष्ठी (v. l. लक्ष्मीः)। सौराज्यशुद्धवृत्ति (i. e. सौराज्यमदुर्भिक्षं) सत्काव्यरसामृतं स्वादु (i. e. सत्काव्यरसामृतस्वादः)॥ The readings in brackets represent the variants as found in रुद्रटs काव्यालंकार vii. 95, from where the Udyota has apparently taken this stanza. (2) When the questions and the answers are represented by the same words ('एवं प्रश्नोत्तरयोरभिन्नत्वेऽपि अयम्।') e. g. के दारपोषणरताः का शीतलवाहिनी गङ्गा। कं संजघान कृष्णः कं बलवन्तं न बाधते शीतम्॥ अत्र केदारपोषणरताः (क्षेत्रपालनतत्पराः), काशीतलवाहिनी, कंसम्, कम्बलवन्तम्, इति चत्वारि उत्तराणि। (3) When there is one answer for two questions ('एवं प्रश्नद्वयस्यैकोत्तरत्वादौ अपि।' e. g. के खेटाः, किं चलं, वयः. Here वयः (birds, plural of विः, and youth) represents the answer to both the questions viz. 'Who are the wanderers in sky (खे आकाशे अटन्ति ते खेटाः)?' and 'What is fickle?'

Mammaṭa has definitely stated that for the second kind of उत्तर many questions and answers are necessary. For only when there are many such questions and answers, the requisite charm is developed. But Jagannātha, holds that if the question or the answer or both are significant, it is not necessary that there should be many questions and many answers. Read रसगङ्गाधर pp. 520 and 522. An example where both the question and the answer are significant is 'किमिति कृशासि कृशोदरि किं तव परकीयवृत्तान्तैः। कथय तथापि मुदे मम कथायिष्यति याहि पान्थ तव जाया॥' For the significance of the question and the answer in this stanza see रसगङ्गाधर p. 520

Jayaratha (p. 172) and Jagannātha (p. 521) notice another form of उत्तर, which consists of a series of questions and answers wherein the answer to the first question gives rise to a second, the answer to which produces a third and so on.

We may say that such stanzas fall under Mammaṭa's second kind of उत्तर, because here the answers are such as not likely to be thought of. They, however, possess additional charm in this that the second and subsequent questions arise out of the answers to the first and the subsequent ones.

उत्तरम् (First kind) and काव्यलिङ्गम्

Resemblance : In both one statement leads to another.

Distinction : (1) While in काव्यलिङ्ग one statement is the productive cause (कारको जनको वा हेतुः) of another, in उत्तर one statement is the informative or indicative cause (ज्ञापको हेतुः) of another. In काव्यलिङ्ग the cause actually produces the effect. In उत्तर the reply does not produce the query, but merely indicates its previous existence. Read 'न च वाच्यमिदं (प्रथममुत्तरं) काव्यलिङ्गविशेष एव । उत्तरस्य प्रश्नं प्रति हेतुत्वाभावात् । उत्तरस्य तदनुत्पादकत्वात् ।' प्रदीप (2) While in काव्यलिङ्ग both the statements, that represent the cause and the effect are mentioned, in उत्तर only the reply, which is the cause, is mentioned. The query is left for us to infer.

उत्तरम् (First kind) and अनुमानम्

Resemblance : Both deal with a ज्ञापक हेतु or an indicative cause, which leads us to infer something else.

Distinction : (1) While in अनुमान both the साध्य and the साधन are expressed in so many words, in उत्तर only the साधन viz. the reply is stated. (2) In अनुमान the हेतुहेतुमद्भाव is clearly indicated by describing the साध्य and साधन as residing in one entity called the पक्ष. In उत्तर the question and the answer belong to different individuals. (3) While the province of अनुमान is wide and includes all cases of poetical inference, उत्तर has a limited scope and embraces only those inferences in which a question is inferred from an answer. उत्तर stands to अनुमान as अपवाद to उत्सर्ग. The one is a species, the other a genus.

उत्तरम् (Second kind) and परिसंख्या (First kind).

Resemblance : Both contain a series of questions and answers.

Distinction : (1) While in परिसंख्या the answers are well known, in उत्तर they are such as would not easily occur to ordinary people. (2) In परिसंख्या the giving of well known answers serves the purpose of excluding other similar things. In उत्तर no such exclusion is meant. (3) In परिसंख्या it is the suggested sense, rather than the expressed sense, of the answers that is charming. In उत्तर the expressed sense of the answers itself being unusual is important. (4) In परिसंख्या though we generally have many queries and many answers, their बहुत्व or असकृत्त्व is not a necessity. But in उत्तर the requisite charm is developed only when the questions and replies are many.

Bhāmaha, Daṇḍin, Udbhaṭa and Vāmana do not define उत्तर. Rudraṭa is the first rhetorician to define it.

(43) सूक्ष्मम् or the Subtle

When a thing or circumstance, though subtle, but somehow divulged, is conveyed to another by some characteristic (capable of conveying it,) that they declare to be the figure सूक्ष्म. कुतोऽपि or somehow means from आकार or appearance or from इङ्गित or gesture. It should be noted that आकार and इङ्गित, by which Mammaṭa paraphrases कुतोऽपि, are given as synonyms by Amara: 'आकारस्त्विङ्ग इङ्गितम्' and 'आकारविङ्गिताकृती. But Mammaṭa uses आकार in the sense of appearance or posture or which is unconsciously put on and इङ्गित in the sense of gesture or movement, which is consciously adopted.

Stanza 139—A certain nāyikā acted the man during nocturnal love-sport. An indication thereof was visible in the morning in the form of the disturbance (भिन्न) of the saffron on her throat, which was caused by drops of perspiration trickling down from her face. A friend of hers noted this and conveyed that fact to the nāyikā or to other friends by smilingly drawing a sword on her palm. Here, the सुक्ष्मोऽर्थः is the पुंस्त्वम् or पुरुषायितम् and कण्ठकुङ्कुमभेदः is the आकारः or आकृतिः by observing which it is guessed (वितर्कित) by her friend. पाणौ खड्गलेखालिखनम् is the कश्चिद् धर्मः with which the subtle or delicate circumstance is revealed (अभिव्यक्तिं नीतम्). The sword is a characteristic of man. That is why by drawing a sword on the nāyikā's palm the friend cleverly (वैदग्ध्यात्) revealed the पुरुषायित to her or to other friends. Thus, the figure सूक्ष्म, proceeding from आकारलक्षितसूक्ष्मार्थ, is developed in this stanza.

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Stanza 140—This stanza is quoted from the ध्वन्यालोक p. 103. It illustrates इङ्गितलक्षितसूक्ष्मार्थ-सूक्ष्मालंकार. A paramour wanted to know from his beloved the time of their meeting. He communicated his intention by means of blooming eyes (हसद्भ्यां विकसद्भ्यां नेत्राभ्याम् अर्पितं प्रतिपादितं सूचितम् आकूतमभिप्रायः येन तम्). The clever girl understood it and gracefully (लीलया) informed him that the time of their meeting would be the night by closing the sport-lotus that she carried in her hand. Lotuses close in the night. So the closing of the lotus proclaimed the time of the night as the संकेतकाल. Here the सूक्ष्मोऽर्थः is संकेतकालजिज्ञासा. The इङ्गित by which it was understood by the girl is नेत्रहसनम् or नेत्रविकसनम्. कश्चिद् धर्मः through which she suggested her understanding of the सूक्ष्मार्थ is पद्मनिमीलन. Thus, the figure contains सूक्ष्मालंकार, in which the subtle circumstance is observed through some gesture.

Bhāmaha (ii. 86) says that सूक्ष्म is not an Alaṁkāra. Daṇḍin (ii. 235) declares that it is an excellent figure. Udbhaṭa and Vāmana do not mention सूक्ष्म at all. Rudraṭa (vii, 98) defines सूक्ष्म, but its nature is quite different from that of the सूक्ष्म of Mammaṭa and others. Ruyyaka, Viśvanātha, Vidyādhara (एकावली viii 68), Vidyānātha (प्रतापरुद्रीय p. 465), Vāgbhaṭa (काव्यानुशासन p. 43) and Appaya Dīkṣita (कुवलयानन्द p. 155) all have this figure. But Jagannātha does not treat of it.

One may note that in सूक्ष्म, अनुमान अलंकार is present but it occupies a subordinate position and is not striking.

(44) सारः or Climax

When excellence rises by successive stages (उत्तरस्मात् उत्तरं यथा तथा) till it reaches the end or culminating point (अवधिः) in the last part (परः=पर्यन्तभागः) of a stanza or a prose passage, that is the figure सार or Climax. परावधिः means परः पर्यन्तभागः अन्तिमभागः पद्यस्य गद्यस्य वा अवधिः सीमा यस्य. धाराधिरोहितया represents the paraphrase of उत्तरोत्तरम् and means in the manner of the rising of the stream of a river (धारा नदीप्रवाहः तद्वद् अधिरोहिता अधिरोहणं तया) i. e. by successive stages, every succeeding stage representing a higher degree of that excellence. तत्रैव=परस्मिन्, पर्यन्तभागे एव. In the last part excellence reaches its highest point and rests i. e. can rise no higher.

सार means excellence and the figure is significantly so called.

Stanza 141—This stanza is Rudraṭa's Kāvyālṁkāra vii. 97. Here each succeeding object is described as excelling each preceding and the limit of excellence is reached in the excellent woman, than whom there is nothing better. Hence, the stanza is an illustration of सार. अत्र पूर्वपूर्ववस्त्वपेक्षया उत्तरोत्तरवस्तुनः उत्कृष्टत्वम् । चरमस्य वस्तुनः वराङ्गनारूपस्य सर्वोत्कृष्टत्वम् तस्यामुत्कर्षो विश्राम्यति । इति सारालंकारस्योदाहरणमिदम् ।

Jagannātha says that सार is of two kinds according as उत्कर्ष (excellence, superiority) or अपकर्ष (deterioration, inferiority) is represented as rising by successive stages. Mammaṭa apparently has in view only the first variety, which is illustrated by our stanza 141.

Jagannātha further states that सार has once again two varieties according as it refers to one object or to many objects. The first variety occurs when one and the same object is represented as rising in excellence by successive stages according as it goes through different conditions. An example of this variety is 'जम्बीराश्रियमधिलङ्घ्य लीलयैव व्यानम्रीकृतकमनीयहेमकुम्भो । नीलाम्भोरुहनयने कुचौ ते स्पर्धेते खलु कनकाचलेन

साधर्म् ॥' The second variety occurs when many objects are mentioned, each succeeding object being more excellent than each preceding. Mammaṭa apparently has in mind this variety, which is illustrated by stanza 141.

सार is not found in the works of the ancient rhetoricians, Bhāmaha, Daṇḍin, Udbhaṭa and Vāmana. Rudraṭa is the earliest rhetorician to define it. Ruyyaka designates this figure उदार.

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(45) असंगति or Non-Connection or Incongruity

When two properties, which have become effect and cause i. e. which are related to each other as effect and cause, are represented (ख्यातिः=कथनम्, प्रतिपादनम्) as simultaneously residing in two totally (अत्यन्तम्) different places, that constitutes the figure असंगति. This is rather a long-winded definition. What it means is that when the cause and the effect, which are usually found in one place, are described as residing in two different places, असंगति occurs. कार्यकारणभूतयोः धर्मयोः is unnecessarily clumsy for कार्यकारणयोः. Then again, the words अत्यन्तम् and युगपत् have no propriety. However, a commentator points out that अत्यन्तम् serves the purpose of excluding from the province of असंगति such lines as 'दष्टो भुजङ्गेन पदेऽक्षिण घूर्णते,' where the cause viz. भुजङ्गदंश is in one place viz. पद ond the effect viz. घूर्णन is in another viz, अक्षिन्. It is here explained that though the foot and the eye are different places (भिन्नदेश), they are not totally different places (अत्यन्तभिन्नदेश), because they are parts of the same place viz. the body. This reasoning is incorrect. 'दष्टो भुजङ्गेन पदेऽक्षिण घूर्णते' is excluded from असंगति, not on account of अत्यन्तम्, but for the following reason :

We have seen above that असंगति arises when the cause and the effect, which are ordinarily found in one place, are represented as residing in different. But where a cause and an effect are of such a nature that they have of necessity to be in different places, असंगति is not developed. The cause (भुजङ्गदंशः) and the effect (घूर्णनम्) in 'दष्टो भुजङ्गेन पदेऽक्षिण घूर्णते' have naturally to be in different places. Therefore, there is no असंगति here and not because the different places are not totally or absolutely (अत्यन्तम्) different. It will thus be seen that cases like दष्टो भुजङ्गेन पदेऽक्षिण घूर्णते' are excluded from असंगति, because they fail to satisfy its essential requirement viz. that the cause and the effect, *which are usually found in one place*, are represented as residing in different.

Similarly, the word युगपत् also serves no purpose. It is not necessary that in असंगति the cause and the effect should be represented as coming into existence simultaneously, as in the second sub-division of the fourth variety of अतिशयोक्ति. The Pradīpa and the Udyota, therefore, point out that युगपत् is merely descriptive of असंगति.

इह यद्देशं... असंगतिः—This passage explains how असंगति is developed and why it is so called. In the world (इह=अस्मिन् जगति) there is a general rule that to whichever region the cause belongs, in that same region the effect is observed to arise. When, however, two things, which stand to each other in the relation of cause and effect and which are expected to be in the same place are represented as existing in different places owing to some peculiar excellence or speciality (केनापि अतिशयेन), that is the figure असंगति. The peculiar excellence or speciality, which is responsible for the cause and the effect occupying different places, is that in reality they are not cause and effect at all, but that in reality the effect has arisen in a place other than the one where its supposed cause exists owing to some other cause.

तयोः स्वभावोत्पन्नपरस्परसंगतित्यागात्—This explains why the figure is so called. Here the mutual connection which exists between cause and effect is represented as having been abandoned and hence the title.

Stanza 142—The general rule is that he who is wounded feels the pain thereof. But sometimes this is found to be not true (' अलीकं त्वप्रियेऽनृते ' अमरः). A tooth-wound, due to kissing, is seen on the cheek of a girl, but the pain caused dy it is seen in the cowives. So here as the cause (दन्तक्षतम्) and the effect (वेदना) are seen in different places viz. वधूकपोलः and सपत्न्यः respectively, the stanza is an example of असंगति.

It should here be noted that the pain, which the cowives suffer, is not really caused by the wound on the cheek of the girl. Its real cause is मत्सर or envy. The दन्तक्षत proclaims to the cowives their lover's dalliance with the girl. This excites their envy and they are pained. This is the ' कोऽपि अतिशय ' that Mammaṭa mentions in his Vṛtti. Thus, the pain, caused by दन्तक्षत, is really different from the pain, produced by मत्सर. The two are, however, regarded as identical (अभेदेन अध्यवसित) and कार्यकारणभाव is supposed to exist between सपत्नीवेदना and वधूकपोलदन्तक्षत. On this supposed कार्यकारणभाव the figure असंगति is based. Hence, it is held that at the basis of असंगति exists अतिशयोक्ति, consisting of निगीर्याध्यवसानम् or

भेदेऽपि अभेदः. In this connection Jagannātha remarks that अतिशयोक्ति is not always necessary for असंगति. What is everywhere required is the ascertainment of non-distinction (अभेदाध्यवसायः) as regards the कार्य such as वेदना in the present case. Read रसगङ्गाधार pp. 440-441

The Udyota points out that in 'यस्यैव व्रणः०' there is प्रक्रमभङ्ग, because first the word व्रण is used and then its paraphrase क्षत. 'व्रणक्षत पदयो प्रक्रमभेदश्चिन्त्यः।' उद्योत p. 118

एषा च विरोधबाधिनी ०—This passage is intended to distinguish असंगति from विरोध. The point of distinction is that असंगति contradicts i. e. is an exception to विरोध (विरोधबाधिनी विरोधालंकारस्य बाधिका अपवादभूता इत्यर्थः) and is not the figure विरोध. This means that the essence of असंगति consists in a specialized form of contradiction, which is explained in 'भिन्नाधारतया ... प्रतिभासात्'. Thus, the contradiction (विरोधिता = विरोधः) in असंगति (इह = असंगत्यलंकारे) consists in representing (प्रतिभासात् स्फूर्तेः प्रतिपादना दित्यर्थः) that two things, which are ordinarily known to reside in one place (द्वयोः = कार्यकारणरूपयोः वस्तुनोः एकदेशनिष्ठतया ज्ञातयोः), are found in different abodes. Thus, क्षत and वेदना are ordinarily known to reside in one place. But in 'यस्यैव व्रणः०' they are represented as residing in different places. Hence, this stanza is an example of असंगति.

विरोधे तु...पर्यवसितम्—In the figure विरोध, however, the contradiction (विरोधित्वम् = विरोधः) lies in representing that two things, which ordinarily reside in different places, are found in one (एकाश्रयनिष्ठं भिन्नाश्रयनिष्ठत्वेन ज्ञातयोः वस्तुनोः एकाश्रयत्ववर्णनमित्यर्थः). Thus, in stanza 95 कठिनत्व and सुकुमारत्व, which ordinarily belong to different places are represented as residing in one viz. the hands of the Brāhmaṇa women That is why that stanza is an example of विरोधालंकार.

मम्मट continues to add that though this particular form of contradiction was not mentioned while defining the figure विरोध, it follows as a matter of course from the definition.

अपवादविषय...व्यवस्थितेः—मम्मट further quotes a general rule of grammar to support this statement. The rule is that a general rule (उत्सर्गः = सामान्यनियमः) finds its scope (व्यवस्थितेः व्यवस्थितत्वात् लब्धविषयत्वात् इत्यर्थः) by avoiding the province of the exception i. e. a general rule works in those cases only which are not covered by the exception. Thus, विरोध means contradiction. Consequently, the figure विरोध as a general rule would cover all cases of contradiction. Then, comes असंगति, which is an exception, to विरोध and which is stated to cover those cases of contradiction, where two things, ordinarily known

to reside in one place, are represented as residing in different. In cases of such contradiction, therefore, the general rule is not applicable i. e. the figure विरोध does not occur. Çonsequently, the province of the figure विरोध becomes limited to those cases of contradiction, where two things, known to reside in different places, are represented as residing in one.

तथा चैवं निदर्शितम्—This refers to the illustrations of the figure विरोध that Mammaṭa quoted before. Mammaṭa here points out that all the illustrations of विरोध that he has given before presuppose the above-mentioned characteristic of that figure. Thus, in stanza 98, for example, जडयति and तापयति which are ordinarily भिन्नदेशनिष्ठ are represented as एकदेशनिष्ठ i. e. as connected with कोऽपि अन्तर्विकारः

We have seen that असंगति consists in representing that the cause and the effect, which are ordinarily found in one place, reside in two different places. In this connection Jagannātha holds that it is not necessary that the two objects, which in असंगति are represented as occupying different abodes, should be related to each other as cause and effect. It is enough if they are such as ordinarily occupy one place.

असंगतिः and विरोधः

Resemblance : It can be easily shown that असंगति is nothing but विरोध. Thus, we may say that in 'यस्यैव व्रणः०' there is a contradiction between two जातिवाचक words viz. दन्तक्षत and वेदना and that it is removed when we remember that the pain which the cowives suffer is not caused by the tooth-wound, but by jealousy or by the indifference which is shown to them by their lover. Thus, असंगति and विरोध resemble, because both contain an apparent contradiction, which is capable of being removed.

Distinction : (1) The contradiction in विरोध consists in representing that two things, which are generally known to reside in different places, reside in one. The contradiction in असंगति on the other hand lies in describing that two things, related to each other as cause and effect and, therefore, expected to reside in one place, reside in different places. (2) विरोध, as we saw before, is the rule. असंगति the exception. While विरोध covers a larger field, असंगति is limited to only one form of contradiction.

असंगतिः and विभावना

Resemblance : Both contain an apparent contradiction, which can be removed.

Distinction : (1) In विभावना the effect is represented as arising even in the absence of its well-known cause. In असंगति both the cause and the effect exist, not in one place as expected, but in different places. (2) The charm in विभावना lies in the rise of the result without its well-known cause, while the charm in असंगति consists in the cause and the effect being represented as residing in different places.

असंगतिः and विशेषोक्तिः

Resemblance : Both contain an apparent contradiction, which can be removed.

Distinction : (1) In विशेषोक्ति though the cause is present, the effect is described as not arising. In असंगति both the cause and the effect exist, not in one place as expected, but in different. (2) The charm in विशेषोक्ति lies in the non-rise of the effect, though its well known cause exists. The charm in असंगति on the other hand consists in the वैयधिकरण्य of the cause and the effect.

The ancient rhetoricians Bhāmaha, Daṇḍin, Udbhaṭa and Vāmana do not mention this figure. Rudraṭa is the first rhetorician to define it.

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(46) समाधिः or Facilitation

When a certain work becomes easy of accomplishment owing to the association of another cause, the figure समाधि occurs. A person has commenced to do a certain work. He is helped therein by another means, which has become accidentally available. The result is that that person now accomplishes his task without trouble i. e. with ease. This leads to समाधि.

The name समाधि is significant. It is so called, because here there is excellent accomplishment of a work, the excellence lying in the ease with which it is accomplished. सं (सम्यक् समीचीनः अक्लेशः अनायासः) आधिः (आधानं करणं कार्यस्य उत्पादनं) यत्र.

Stanza 143—This is काव्यादर्श ii. 299. A lover was about to fall at the feet of his beloved in order to remove her pride. Just then a cloud thundered in the sky. This frightened the lady who apparently gave up her pride and threw herself in her lover's arms. Thus, the घनगर्जित, which arrived accidentally, helped the lover and made his work easy. Hence, the stanza is an example of समाधि.

मानमस्याः—In Sanskrit erotic poetry मान has a special sense, which is thus explained : ' स्त्रीणामीर्ष्याकृतः कोपो मानोऽन्यासङ्गिनि प्रिये ।'

Bhāmaha, Udbhaṭa, Vāmana and Rudraṭa do not mention समाधि as an Alaṁkāra. It is found in Daṇḍin (ii. 298), who designates it समाहित. Mammaṭa's illustration is drawn from Daṇḍin, as we have pointed out above.

समाधिः and समुच्चयः

Resemblance : In both there are more caes than one operating to bring about a result.

Distinction : (1) In समुच्चय all the causes begin to operate simultaneously. In समाधि when one cause has already commenced working, another comes in by chance afterwards, but not simultaneously with the first. Thus, it is said that in समुच्चय causes arrive according to खलेकपोतन्याय, while in समाधि a second cause comes in by काकतालीयन्याय. (2) In समुच्चय inspite of many causes, each capable of bringing about the result and operating simultaneously, there is no speciality about the result. In समाधि on the other hand the other cause, which begins to operate later and by chance, distinctly makes the accomplishment of the purpose in hand easy. (3) In समुच्चय all the causes that operate to bring about the result are considered to be principal or equally important. In समाधि one cause is principal and the other is subordinate. Thus in stanza 143 पादपतन is principal cause and घनगर्जित subordinate.

(47) समम् or the Equal

When a union (योगः=संबन्धः मेलनं) between two things or persons is regarded as appropriate (योग्यतया अनुरूपतया उपलक्षितः इत्यर्थः), that is the figure सम.

When we are sure that the union between two things, which are under description, is appropriate, the figure सम is developed. This union may be between two good things or between two bad things. Thus, सम has two varieties.

सम means equal or appropriate. As the idea of the appropriateness of the union between things is prominent in this figure, it is called सम.

Stanza 144–धातुः स्रष्टुः ब्रह्मणः शिल्पं निर्माणकौशलं तस्य अतिशयस्य उत्कर्षस्य निकषस्थानं परीक्षाभूमिः. निकषः means the touch-stone or whet-stone on which gold is tested with regard to its quality. निकषः then secondarily means test or examination, in which sense it occurs here. The idea is that the deer-eyed girl represents the place where the creator's skill in producing lovely forms is tested and found to be excellent. This means the girl is exceedingly beautiful. स्मरस्य स्मराय दत्तं पत्रं प्रशंसापात्रं येन सः.

In the matter of beauty the king has given a testimonial to Cupid. This means he is more beautiful than Love. शृङ्गारस्य० The idea in the last line is: Now that union between these two most beautiful persons has taken place, love will have unlimited scope in their relation.

In this stanza we have the description of the appropriate union between two good things viz. मृगाक्षी and देव. Hence, it is an example of सद्योगे समालंकारः.

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Stanza 145—परिणतानां पक्वानां फलानां स्फीतिः (from स्फाय् स्फायते to grow large, to swell) संपद् प्रभूतानि परिणतानि फलानि इत्यर्थः. In this stanza the union between the bitter Nimba fruit and a crowd of crows is represented as being appropriate. Both these entities are wretched. Therefore, the stanza is an example, of असद्योगे समः.

The ancient rhetoricians Bhāmaha, Daṇḍin, Udbhaṭa Vāmana and Rudraṭa do not mention this figure. Mammaṭa is apparently the first rhetorician to define सम.

समम् and समुच्चयः

Resemblance : Both contain सद्योग and असद्योग. Besides it is likely that an example of समुच्चय such as 'उमा वधूर्भवान् दाता०' (p. 598 above) may be regarded as containing सम, because the union of उमा and शंभु, which is referred to therein, is appropriate.

Distinction : While in समुच्चय there is a combination of good or bad causes that bring about a certain result, in सम there is the union of good and bad things, which do not stand in the category of causes and this union itself is further declared to be appropriate.

(48) विषमः or the Unequal

The figure विषम has four varieties viz. (1) where union (श्लेषः = योगः संबन्धः) between things would not take place owing to their extreme dissimilarity or incongruity i. e. where owing to extreme dissimilarity the union between two things is apprehended as improper (अनुपपद्यमानतया = अनौचित्यतया विशिष्टः इत्यर्थः). (2) Where not only is there no accomplishment of the fruit of his action by an agent, but a calamity occurs in addition i. e. where a person, proceeding to accomplish a certain purpose, not only does not obtain what fruit he desires owing to the failure (प्रणाशात् = वैफल्यात्) of his efforts (क्रियायाः प्रयत्नानामित्यर्थः), but also incurs a calamity, which he had not bargained for or expected.

(3) and (4) where the quality and action of a cause are mutually opposed to the quality and action respectively of the effect inspite of the fact that an effect resembles the form of the cause. विषम is thus of four forms, being essentially the opposite or reverse of the figure सम.

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सत्यपि ... अनुकारे—This line refers to what is known as कारणगुणप्रक्रम-न्याय or the maxim of the transference or reproduction of the qualities i. e. the characteristics consisting of both qualities proper and actions of the cause in the effect. The general rule is that whatever characteristics are possessed by the cause are reproduced in the effect. When this rule is violated, poetically of course, the third and the fourth varieties of विषम arise. The rule is generally referred to as 'कारणगुणाः कार्यगुणान् आरभन्ते'.

It should here be noted that the opposition or contradiction between the quality of the cause and that of the effect, which is necessary for the third kind of विषम, must be poetical or due to the poet's genius. Where such opposition exists in nature, the figure विषम does not arise.

Stanza 146—शिरीष is regarded as the most delicate of Sanskrit flowers. कुकूलानां तुषानां (chaff, husks) अग्निरिव कर्कशः दुःखदायकः. The fire of chaff is supposed to burn intensely, though not quite so visibly. In this stanza the union or association between the exceedingly delicate girl and the intensely painful fire of love is described as being very inappropriate. The utter inappropriateness of union between the two is brought out by the use of the two कs. Hence, this is an example of the first kind of विषम.

The essence of the first kind of विषम lies in inappropriateness of association. But it must be noted that this inappropriate association must be the result of poetic representation and not a matter of fact in nature.

Stanza 147—The spot on the moon is often regarded as a hare. Compare the names शशी, शशाङ्कः, शशलाञ्छनः etc. for the moon. The word सिंहिकासुतः is paronomastic and means (1) the son of a lioness (सिंहीपुत्रः) and (2) the demon Rāhu, the name of whose mother was सिंहिका. A hare was once frightened by the cub of a lioness in the forest. Therefore, it resoted to the moon. But there it was swallowed by Rāhu, who was another सिंहिकासुत, along with his support viz. the moon. Here not only did the hare not succeed in achieving his object

viz. escape from सिंहिकासुत, but suffered an additional calamity viz. being swallowed along with its support. Therefore, this stanza is an example of the second kind of विषम.

The essentials of the second kind of विषम are (1) failure in achieving one's desired object and (2) the befalling of an additional calamity. It should be noted that सिंहिकासुतसंत्रस्तः॰' is not a very happy example of this variety. For, though the first condition is here satisfied viz. the hare failed to escape from the clutches of सिंहिकासुत, the second is not. The swallowing of its आश्रय, the moon, is no additional calamity to the hare. The following is a better example: अयं रत्नाकरोऽम्भोधिरित्यसेवि धनाशया। धनं दूरेऽस्तु वदनमपूरि क्षारवारिभिः॥ साहित्यदर्पण.

According to Appaya Dīkṣita and Jagannātha Mammaṭa's second kind of विषम has at least three important divisions viz. (i) When there is both the frustration of the desired object and the befalling of a calamity. (ii) When there is merely the failure in attaining the desired object. (iii) When there is simply the befalling of a calamity.

Examples of (i) have been given above. Examples of (ii) and (iii) can be had from कुवलयानन्द and रसगङ्गाधर.

Jagannātha further points out that इष्ट in this division is fourfold and अनिष्ट three-fold. Thus, still more sub-divisions become possible. Vide रसङ्गाधर pp. 444–445

Stanza 148 — This stanza is पद्मगुप्त' s नवसाहसाङ्कचरित 1. 62. It tells us how in every battle the king's sword, dark in colour, brings him victory, which is white like the autumnal moon and adorns the three worlds. Here there is opposition between the qualities नील and पाण्डु, which belong respectively to the cause viz. the sword and the effect- viz. fame. Hence, this stanza is an example of the third kind of विषम

Stanza 149 — This is रुद्रट' s काव्यालंकार ix. 47. It is an example of विषम where the action of the cause is opposed to the action of the effect. Here the cause is the girl of blue eyes. The action connected with her is आनन्ददान. The effect produced by the girl is विरह, because she apparently went away and thus created separation. The action connected with the effect विरह is शरीरताप. There is contradiction between आनन्ददान and शरीरताप. Hence, the stanza is an example of the fourth kind of विषम.

The first kind of विषम consists in the inappropriateness or incongruity of union or association between two things owing to their utter dissimilarity. Now such inappropriate association may exist

between things of various kinds. Thus, in stanza 146 we have incongruous association between मार्दव and कार्कश्य, which are things that are intrinsically opposed to each other. 'शिरीषादपि॰' इत्यत्र स्वभावत एव विरोधिनोः मार्दवकार्कश्यगुणयोः योगस्य अनुपपद्यमानत्वं प्रतिपादितम्. Mammata now quotes a stanza (No. 150), which exemplifies the inappropriateness of union between things which are related to each other as part and whole (अवयवावयविनौ). The purpose of quoting this second example for the first kind of विषम is to show that this kind has many sub-divisions.

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Stanza 150—This is माघ's शिशुपालवध 13. 40. It describes Lord Kṛṣṇa as he was eagerly looked at by a citizeness of Indraprastha, when he had gone there for the Rājasūya sacifice. Kṛṣṇa as Viṣṇu sleeps on the ocean. At the end of the ages of the world (युगानां कृत-त्रेता-द्वापर-कलि-नामधेयानां क्षये अन्ते) universal destruction (प्रलयः) takes place. At that time Viṣṇu drinks in or withdraws the universe within his spacious (विपुल) belly. But now he himself was drunk in i. e. eagerly gazed at by a citizeness with only one eye (एकतमया दृशा), which even was not fully open (असकल)owing to the effect of intoxication (मदस्य सुराजनितक्षीबतायाः विभ्रमेण व्यापारेण असकला असंपूर्णोद्घाटिता तया).

This stanza contains two examples of incongruous union between things related to each other as अवयव and अवयविन्. First, the अवयविन् Kṛṣṇa sleeps on the ocean, but only an अवयव or limb of his viz. the belly is described as drinking not only the earth along with its oceans but also the other worlds. This is one example of incongruity of union between a whole and a part. Secondly Kṛṣṇa, whose belly drinks the universe, is himself drunk by a citizeness with only a half-open eye. Thus, there is incongruity of union between the अवयाविन् Kṛṣṇa, and the अवयव half open eye of the citizeness, which are represented as united in the action of drinking. This is the second example of incongruity of union between a whole and a part. It will be noticed that while in the first example the अवयविन् (कृष्णः) and the अवयव (कुक्षिः) refer to one entity viz. Kṛṣṇa, in the second the अवयविन् (कृष्णः) and the अवयव (एकतमा दृक्) refer to two individuals viz. कृष्ण and पुरस्त्री.

इत्यादौ...मवगन्तव्यम् Mammaṭa here tells us that in cases such as these incongruity which leads to the first kind of विषम, or the figure विषम i. e. its first kind, should be understood according to possibility or circumstances. विषमत्वम्=(1) द्वयोर्वस्तुनोर्योगस्य अनुपपद्यमानत्वम्, यस्मिन विषमालंकारस्य प्रथमप्रकारः अवलम्बते (2) विषमालंकारत्वम्. यथायोगम्=यथासंभवं यथा-परिस्थिति इत्यर्थः.

It should be noted that Mammaṭa does not give a general definition of विषम. He merely enumerates the four kinds thereof. Ruyyaka and Viśvanātha do the same. Jagannātha, however, gives a general definition viz. 'अननुरूपसंसर्गो विषमम्' (रसगङ्गाधर p. 443) and shows that this incongruous relation may arise in many ways.

Mammaṭa remarks that विषम is 'समविपर्ययात्मा' p. 112. A question then arises: Why should सम also not have four varieties as विषम has? The सम that Mammaṭa has treated of represents the converse of the first variety of विषम. Should there not be three more kinds of सम corresponding to varieties 2, 3 and 4 of विषम?

Mammata has nothing to say in this matter. But Ruyyaka (अलंकारसर्वस्व p. 132) holds that the converse of the three other varieties of विषम, as stated by Mammaṭa, possesses no charm. His idea is that there is no charm in representing that some one has succeeded in attaining his desired object, or that the qualities and actions of the cause and the effect are similar. Jagannātha does not agree with this view. He criticizes Ruyyaka as well as Jayaratha, who supports him, and maintains that corresponding varieties of सम do possess charm, when they are based on श्लेष and are expressed in a picturesque manner.

विषमः (तृतीयश्चतुर्थश्च) and विरोधः—असंगतिः

Resemblance: All these three figures contain an apparent contradiction, which can be removed. Stanzas 148 and 149, which are illustrations of विषम can be easily shown to contain विरोध. For, in 148 there is an apparent contradiction between two qualities viz, नीलत्व and पाण्डुत्व and in 149 between two actions viz. आनन्ददान and शरीरताप. Thus, they can be regarded as examples of विरोध.

Distinction: While विरोध is wider in extent and represents a general rule, विषम and असंगति are limited in their scope and stand for exceptions. The charm in विरोध lies in representing that two things, ordinarily known to belong to different places, reside in one, The charm in असंगति consists in the representation that two things, related to each other as cause and effect and thus expected to be in one place, are found in different. But the charm of विषम takes the form of the representation that qualities or actions belonging to the effect are opposed to the qualities or actions belonging to the cause.

The ancient rhetoricians Bhāmaha, Daṇḍin, Udbhaṭa and Vāmana do not mention विषम. Rudraṭa is the first rhetorician to define it.

(49) अधिकम् or Exceeding

When the support and the supported (आश्रयाश्रयिणौ = आश्रयाश्रितौ), though really smaller than the supported and the support respectively (तनुत्वे अपि, paraphrased in the Vṛtti by तदपेक्षया तनू अपि = आश्रिताश्रयापेक्षया अल्पौ अपि), are represented as being greater than the supported and the support, which themselves are really greater than they, the figure अधिक occurs. अधिक is thus of two kinds viz. (1) आश्रयस्य आश्रिताद् आधिक्ये सति when the support, though really smaller, is represented to be greater than the really greater supported; and (2) आश्रयिणः आश्रितस्य वा आश्रयाद् आधिक्ये सति when the supported; though really smaller, is represented to be greater than the really greater support. It will be noticed that Mammaṭa's definition is unnecessarily clumsy and involved. Viśvanātha defines the figure as 'आश्रयाश्रयिणोरेकस्याधिक्येऽधिकमुच्यते' साहित्यदर्पण x. 72cd, which clearly brings out the two varieties thereof.

तयोर्महतोरपि विषये तदपेक्षया—This means तयोर्महतोरपि अपेक्षया.

प्रस्तुतवस्तुप्रकर्षविवक्षया—This furnishes the reason why the particular striking mode of expression is resorted to in this figure. The reason is to convey or bring out the excellence or greatness of the matter in hand.

The figure is so called, because either the support or the supported is therein described as अधिक or greater than the supported or the support.

Stanza 151—This stanza is काव्यादर्श ii. 129 and is an example of आश्रयस्य आश्रितादाधिक्यरूपमधिकम्. Here the आश्रय is the belly or hollow of the three worlds and the आश्रित is the heap or mass of fame. The आश्रित is really greater than the आश्रय, because fame is described as impossible of being contained in the three worlds, which represent the आश्रय. Yet it is said that the three worlds contain the fame. Thus, the greatness of the आश्रय is brought out, because it contains the आश्रित, which is really impossible to be contained. The purpose why this seemingly contradictory statement is made is ultimately to bring out the greatness of fame, which is the matter in hand. Hence, the staza illustrates आश्रयस्य आश्रिताधिक्यरूपमधिकम्.

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Stanza 152—This is माघ's शिशुपालवध 1. 23 and describes the great joy which Kṛṣṇa felt at the arrival of Nārada.

This stanza illustrates आश्रितस्य आश्रयादाधिक्यरूपमधिकम्. Here the आश्रित is the joy which Kṛṣṇa felt at the arrival of Nārada and the आश्रय is the body of Kṛṣṇa. The आश्रय is really greater than the आश्रित, because the body is described to be so expansive as to furnish room enough and to spare for all the worlds to reside at the time of universal destruction. Yet, it is said that the joy could not be contained in that body. Thus, the excess or greatness of the आश्रित is brought out, because the joy is declared as not having been contained in the body. All this is with a view ultimately to convey the greatness or excess of the joy, which is the matter under description. Hence, the stanza illustrates आश्रितस्य आश्रयादाधिक्यरूपमधिकम्.

The figure अधिक consists in describing the आधिक्य of the आश्रय or the आश्रित. But it must be noted that this आधिक्य must be the result of poetic representation and not true in nature.

The ancient rhetoricians Bhāmaha, Daṇḍin, Udbhaṭa and Vāmana do not mention the figure अधिक. Rudraṭa is the first rhetorician to define it. Rudraṭa gives two varieties of अधिक, the second of which corresponds to Mammaṭa's अधिक. Rudraṭa's first अधिक arises when from one cause two contradictory things are produced. For the definition and illustration of this अधिक read काव्यालंकार ix.

अधिकम् and विषमः (प्रथमः)

Resemblance : अधिक is very near the first kind of विषम, because in both these there is the bringing together or association of two incongruous things.

Distinction : (1) While in विषम two things, which are intrinsically incongruous and independent of each other, are brought together, in अधिक two things, which are related to each other as आश्रय and आश्रयिन् are associated and the incongruity lies in one of them being larger in extent than the other. (2) The charm in विषम lies in the union of two intrinsically incongruous things. But the charm in अधिक consists in the representation that the आश्रय or the आश्रयिन् is vaster than the आश्रयिन् or the आश्रय respectively.

अधिकम् and विरोधः

Resemblance : Both contain an apparent contradiction, which is capable of being removed. Thus, the contradiction in stanza 151 is expressed by अपि in ' माति मातुमशक्योऽपि. '

Distinction : (1) As we saw in the case of other figures, while विरोध is general or wide in extent and represents a rule, अधिक is limited

in scope and stands for an exception. (2) The charm in विरोध lies in the सामानाधिकरण्य of usually व्यधिकरण things, while the charm in अधिक consists in the आधिक्य of the आश्रय or the आश्रयिन्.

(50) प्रत्यनीकम् or Rivalry

When some one, who is unable directly to retaliate against or throw aside an enemy, though intent on doing injury (न्यक्कृतिपरमपि = अपकारप्रवृत्तमपि, अपकारिणमपि इत्यर्थः), does harm (तिरस्क्रिया = तिरस्करणम् = अपकारसंपादनम्) to some one who belongs to (तदीय), or is dependent on (तदाश्रित), him, such action resulting in the enemy's praise or exaltation only, that is called the figure प्रत्यनीक,

तत् अनीकप्रतिनिधितुल्यत्वात्... इत्यर्थः — This passage explains the significance of the name प्रत्यनीक as given to this figure. प्रतिनिधि means a deputy or a representative. अनीकः-कम् means an army. प्रत्यनीकम् (अनीकस्य प्रतिनिधिः) thus signifies a representative of the army. As the dependent who is depicted as harmed in this figure resembles a representative of an army (अनीकप्रतिनिधितुल्यत्वात् तिरस्कृतस्य आश्रितस्य इत्यर्थः), the figure is called प्रत्यनीकम्. As some one instead of attacking an army attacks through foolishness someone who is a representative thereof, so here when the opponent is to be conquered, some one else belonging to him is conquered. That is how the phenomenon in this figure resembles an attack on an army's representative.

तत्स्तुत्यै and तमेव प्रतिपक्षमुत्कर्षयितुम्—These expressions offer fresh evidence of Mammaṭa's careless and inaccurate writing. The expressions as they stand mean that the weak man injures the enemy's relative with a view to praise him i. e. the enemy or to exalt his greatness. This is the sense which the dative and the infinitive yield. But this sense is not correct. The weak man entertains no such intention in trying to do harm to a relative of his opponent. His action results in, or conduces to the glorification of the enemy's greatness in so far as it shows that he is powerless to do anything to the enemy and that is why he turns his attentions to a relative of his. Viśvanātha's definition brings out this idea correctly. It is 'प्रत्यनीकमशक्तेन प्रतीकारे रिपोर्यदि ॥ 86 तदीयस्य तिरस्कारस्तस्यैवोत्कर्षसाधकः ।...87 साहित्यदर्पणx

Stanza 153 — This stanza is addressed to a young man by a friend of his beloved. The youth has conquered Cupid (मनोभवः) in point of beauty. He is Cupid's enemy, therefore. But cupid is unable to do any harm to him. Consequently, Cupid torments the girl, as though in hatred, with all his five arrows discharged

simultaneously. The girl is तदीय or तदाश्रित, because she is his beloved. All this only serves to bring out the young man's greatness in so far as it shows that he is vastly superior to Cupid in point of beauty. That is how the figure प्रत्यनीक is developed here. The ultimate suggestion in the stanza is that while the girl is pining for the youth, the youth is apparently unaffected.

The relative, whom weak man injures in प्रत्यनीक, is connected with the opponent either directly or indirectly. Note 'तदीयत्वं च साक्षात्संबन्धेन परंपरासंबन्धेन चेति द्विविधमेतत् ।' प्रदीप. The above stanza is an example where तदीयत्व arises from साक्षात्संबन्ध, because the girl is directly connected with the youth as his beloved. Mammaṭa quotes the next stanza to illustrate परंपरासंबन्धेन तदीयत्वम्.

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Stanza 154 – This is माघ's शिशुपालवध 14.78. It contains panegyric of Kṛṣṇa by Bhīṣma. Viṣṇu or Kṛṣṇa in his incarnation as मोहिनी deprived Rāhu of his body by chopping off his head with his Sudarśana cakra. From that time Rāhu entertained hostility towards him (कायनिग्रहेण शरीरनाशेन गृहीतः अङ्गीकृतः विग्रहः वैरं विरोधो वा येन). But Rāhu is unable to do anything to Viṣṇu or Kṛṣṇa. The moon resembles Kṛṣṇa's lovely face (कान्तं कमनीयं सुन्दरं यद् वक्त्रं वदनम् अर्थात् कृष्णस्य तेन सदृशी तुल्या आकृतिर्यस्य तमिन्दुम्). The moon is thus indirectly connected with Kṛṣṇa and is परंपरासंबन्धेन तदीयः. Rāhu, therefore, harasses him by eclipse. This only serves to heighten Kṛṣṇa's greatness in so far as it clearly demonstrates Rāhu's utter helplessness before him. That is how प्रत्यनीक is developed here.

इन्दोरत्र तदीयता संबन्धिमुखसंबन्धात् — This clause explains how the moon is तदीय of Kṛṣṇa. The moon is connected with Kṛṣṇa's face owing to similarity with it. The face is of course कृष्णसंबन्धि, because it belongs to him. Thus, the moon becomes तदीय of Kṛṣṇa through his face, which is really तदीय. This means the moon is परंपरासंबन्धेन तदीयः.

Jagannātha maintains that प्रत्यनीक does not deserve to rank as an independent figure, because its purpose is served by हेतूत्प्रेक्षा. At best it can be regarded as a variety of हेतूत्प्रेक्षा. Thus, in stanza 153 हेतूत्प्रेक्षा is directly expressed by इव in 'अनुशयादिव'. In stanza 154 also there is गम्या हेतूत्प्रेक्षा, because the sense is that Rāhu torments the moon as though owing to enduring hostility. Against this the Udyota points out that प्रत्यनीक possesses a special charm consisting of the representation that someone, unable to retaliate against his proper

opponent, tries to do harm to another connected with him and that it thus deserves to be regarded as an independent figure. हेतूत्प्रेक्षा is present in प्रत्यनीक, no doubt, but it is not important or prominent enough to merit consideration. This is once more a case of 'अगणयित्वैव तदलंकारा उदाहृताः ।' p. 37 above.

It must be remarked that Jagannātha's arguments do not strike us as convincing and we hold with the Udyota that प्रत्यनीक has a distinct charm and deserves to rank as an independent figure.

The figure प्रत्यनीक is not found in Bhāmaha, Daṇḍin, Udbhaṭa and Vāmana. Rudraṭa is the first rhetorician to define it.

(51) मीलितम् or Concealed

When a certain thing is in reality (वस्तुना = वस्तुतः) concealed by another thing by means of a common characteristic (समेन साधारणेन तिरोधीयमान–तिरोधायकयोः उभयोरपि अनुगतेन लक्ष्मणा चिह्नेन धर्मेण करणभूतेन), which may be either natural or adventitious (आगन्तुक) that is known as the figure मीलित. This figure thus has two varieties which occur, when the thing which conceals another is (1) natural or (2) adventitious i. e. arising from some other cause.

केनचित्—This word is to be supplied in the definition and means केनचिदन्येन वस्तुना. वस्तुस्थित्या is a paraphrase of वस्तुना. बलीयस्तया—the thing, which conceals another, possesses the common characteristic, by which it effects this concealment, in a more intensive form. That is how it is able to conceal the other thing. This is the reason why the concealing thing is stated to be more powerful (बलीयस्).

The essentials of मीलित are : (1) There are two things, which possess a common characteristic. (2) In one of the two things the common characteristic exists in an intenser form. (3) As a result of this the thing with an intenser common characteristic conceals the other so that it is not seen at all.

मीलित is p. p. p. from मील् मीलति to close or shut, hence to conceal. The figure is so called, because here one thing is closed or shut or concealed by another.

Stanza 155—This stanza describes a young graceful girl, who had taken wine and become intoxicated. Four characteristics viz. दृशोरपाङ्गतरलत्वम्, गिरां मधुरवक्रवर्णत्वम्, गतेर्विलासभरमन्थरत्वम् and मुखस्य कान्तत्वम्, which are common to both grace (लीला) and intoxication (मदोदयः=उद्गतः प्रादुर्भूतः मदः) are mentioned. Grace exhibits these characteristics in an

intenser form. The result of this was that though on this occasion the characteristics were generated by intoxication, nobody noticed this fact, because all thought that they were due to her natural grace. The common characterstics are all सहज or natural. Therefore, the stanza is an example of the first variety of मीलित.

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तत्रापि एतस्य दर्शनात्=तस्मिन् मदोदये अपि एतस्य दृक्तरलतादिकस्य स्वाभाविकस्य अङ्गलिङ्गस्य दर्शनात्.

Stanza 156 — This stanza describes what happens in the case of a certain king's enemies, who fearing an attack (पातः) from him had resorted to the caves of the Himālaya mountain. The cold on the mountain causes horripilation (पुलकः) and tremor (कम्पः) in their bodies. These are produced by the fear of the king as well. But the cold causes these in an intenser form. Therefore, when horripilation and tremor make their appearance owing to fear, even a wise man is not able to detect it, because he thinks that they are due to cold.

In the above stanza there is no direct mention of शैत्य or cold. Its presence in the present context is understood through the power of the stanza as a whole. This cold is an adventitious entity. Therefore, tremor and horripilation, which spring from it, are also stated to be adventitious (ताद्रूप्यम्=आगन्तुकत्वम्). Then again, tremor and horripilation are common to both cold and fear because they are seen in people who are frightened also. Thus, in this stanza cold is represented as concealing fear on account of the common characteristics of tremor and horripilation. It is, therefore, an example of मीलित.

The figure मीलित is not found in the works of Bhāmaha, Daṇḍin, Udbhaṭa and Vāmana. Rudraṭa is the earliest rhetorician to define it.

मीलितम् and व्याजोक्तिः

Resemblance : In both there is the idea of concealment.

Distinction : Though some kind of concealment is common to both these figures, their provinces are quite distinct. In व्याजोक्ति a certain thing is somehow revealed against the wishes of the person concerned, who then unsuccessfully tries to conceal it by attributing it to a cause other than the real one. In मीलित nothing is revealed and nothing is attempted to be concealed. Here out of two things, that possess common characteristics, one, being more powerful than the other, effectively conceals the other.

मीलितम् and अपह्नुतिः

Resemblance : Both contain the idea of concealment.

Distinction : (1) Though the idea of concealment is common to both these figures, their provinces are distinct. In अपह्नुति something is intentionally concealed in order to establish another in its place. In मीलित there is no such concealment and establishment. (2) In अपह्नुति the person concealing and establishing is conscious of both and of the difference between them. In मीलित one thing is effectively concealed by another so that it is not observed at all. (3) In अपह्नुति the ultimate idea is to bring out resemblance. In मीलित though the two things are समलक्ष्मन्, the purpose of the figure is not to establish their similarity. The purpose is rather to show that one is more powerful in the sense that it produces common but overpowering effects.

(52) एकावली or Necklace.

When each succeeding thing is either affirmed (स्थाप्यते = विधीयते, प्रतिपाद्यते), or denied (अपोह्यते = निषिध्यते) as a qualification or attribute of each preceding thing, that is the two-fold एकावली. The two kinds of एकावली thus are : (1) यत्र पूर्वं पूर्वं प्रति परं परं विशेषणतया स्थाप्यते and (2) यत्र पूर्वं पूर्वं प्रति परं परं विशेषणतया अपोह्यते.

पूर्वं पूर्वं प्रति is the paraphrase of यथापूर्वम्, which in an अव्ययीभाव compound has the sense of वीप्सा or repetition. This means that in एकावली the phenomenon of a succeeding thing, affirmed or denied as a qualification of a preceding, must occur more than once. The charm of the figure lies in this repetition. If a succeeding thing is affirmed or denied as a qualification of a preceding only once, there would be no charm. This idea is suggested by ' यथापूर्वम् ' and ' परं परम् ' of the Kārikā and is made explicit by the word वीप्सया in the Vṛtti.

The figure is called एकावली, because as the pearls in a row are connected with one another by means of a string even so in this figure the various things that form the row are connected with one another by means of विशेष्यविशेषणभाव.

It should be noted that this figure contains something more than what the title एकावली connotes. It contains the idea of inter-connection, such as is expressed by शृङ्खला. From this point of view the title एकावली does not appear to us to be significant.

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Stanza 157—This is पद्मगुप्त's नवसाहसाङ्कचरित 1.22 and contains a description of Ujjayini. The printed edition of the Kāvya reads

गृह्राणि instead of पुराणि. It exemplifies the first kind of एकावली where पूर्वं पूर्वं प्रति परं परं विशेषणतया स्थाप्यते. Here पुराणि (=गृह्राणि सद्मानि वा) are पूर्व because they are first mentioned. वराङ्गनाः, mentioned subsequently are पर and are affirmed as a qualification of the preceding पुराणि. Then again, वराङ्गनाः are पूर्व with reference to रूप, which is thus पर and is mentioned as a qualification of the preceding वराङ्गनाः. Further, रूपम् becomes पूर्व in relation to विलासाः, which are पर and are an attribute of the preceding रूपम्. And last, the succeeding अस्त्रम् (अस्त्रम् becomes पर when we construe the fourth quarter as 'विलासाः कुसुमायुधस्य अस्त्रम्) is established as a predicative qualification of the preceding विलासाः Thus, the stanza becomes an example of the first kind of एकावली.

Stanza 158—This stanza is भट्टिकाव्य 2. 19 and contains a description of the autumn. Here we find that पङ्कज, which is पर, because it is mentioned later, is denied as a qualification of यत्, standing for water which is पूर्व. Thus the requirement of the second kind of एकावली viz. पूर्वं प्रति परं विशेषणतया अपोह्यते is satisfied. It should be noted that though, as required by the figure, we have pointed out above that पङ्कज is denied as a qualification of water, in the ultimate sense that is conveyed, पङ्कज is emphatically declared to be a qualification of water. This is because there is another negative particle in the clause and द्वौ नञौ प्रकृतार्थं सविशेषं गमयतः. The sentences, forming the other three lines, are to be similarly explained. Thus as each succeeding thing is here denied as a qualification of each preceding, the stanza is an example of the second kind of एकावली. अत्र प्रथमपादे पूर्वं जलं प्रति परं पङ्कजं विशेषणतया अपोहितम्। एवं पङ्कजं प्रति षट्पदः (भ्रमर), षट्पदं प्रति गुञ्जितम्, गुञ्जितं प्रति मनोहारित्वम् इति क्रमेण पूर्वं पूर्वं प्रति परं परं विशेषणतया अपोहितमिति एकावल्याः द्वितीयप्रकारस्येदमुदाहरणम्.

In stanza 157 above in the second clause रूपम् is established as a qualification of वराङ्गनाः. Mammaṭa here points out that रूपम् is a qualification of वराङ्गनाः, not directly, but through its being a qualification of their bodies. He thinks it necessary to call our attention to this fact because in 'रूपपुरस्कृताङ्गयः' रूप is really a qualification of अङ्ग (शरीर) and some one may ask how it can be regarded as an attribute of वराङ्गनाः. To this Mammaṭa's reply is that रूपम् is a qualification of वराङ्गनाः through its being a qualification of their bodies. विधीयते is a paraphrase of स्थाप्यते. उत्तरत्र = उतरस्मिन् द्वितीये वा श्लोके. प्रतिषेधे=पूर्वं पूर्वं प्रति परस्य परस्य विशेषणत्वेन प्रतिषेधे.

According to Mammaṭa's definition एकावली occurs when each succeeding thing is represented as a qualification (विशेषणम्) of each

preceding. According to Jagannātha, whom the Udyota follows, एकावली is developed also when each succeeding thing becomes a विशेष्य or substantive of each preceding, or to put it otherwise, also when each preceding thing becomes a विशेषण of each succeeding. Read रसगङ्गाधर p. 463.

It may here be noted that according to Jagannātha when in this kind of एकावली which he regards as second, each preceding thing distinguishes each succeeding by means of one common action, it is termed मालादीपक by the ancients. Thus, मालादीपक, in Jagannātha's opinion, is nothing but this kind of एकावली with the additional feature that each preceding thing distinguishes each succeeding in an identical manner. Read रसगङ्गाधर p. 464. Hence, Jagannātha is not in favour of considering मालादीपक as disitnct figure, or even asa a division of दीपक, but looks upon it as a variety of एकावली. Read रसगङ्गाधर p. 328.

Viśvanātha also admits this kind of एकावली, which again has two varieties according to him. He speaks of it in slightly different terms, though the underlying idea is the same. Read साहित्यदर्पण under x. 78.

It will be noticed that the four figures मालादीपक, कारणमाला, सार and एकावली are based on the mutual connection of the different things mentioned therein, which is comprehensively termed शृङ्खला or chain. Jayaratha and Jagannātha discuss the question as to whether these four figures should be regarded as divisions of one general figure called शृङ्खला, or whether they should rank as independent alaṁkāras. Both of them arrive at the conclusion that these figures deserve to be independent, because they possess each a distinct charm of their own. Otherwise, we shall have to admit औपम्य and विरोध as two general figures and include under them as their divisions all figures based on similarity and contradiction respectively. Read. अलंकारसर्वस्वविमर्शिनी p.140 and रसगङ्गाधर pp. 461 and 466.

एकावली is not defined by the ancient rhetoricians Bhāmaha, Daṇḍin, Udbhaṭa and Vāmana. Rudraṭa is the first rhetorician to define it.

एकावली and मालादीपकम्

Resemblance : In both there exists connection between preceding and succeeding objects.

Distinction ; (1) While in मालादीपक each preceding thing qualifies and lends charm to each succeeding, in एकावली each succeeding thing qualifies and enhances the charm of each preceding. (2) In मालादीपक

there is the additional charm of all objects being connected with one common property; in एकावली this is not so. This very characteristic distinguishes मालादीपक from the other kind of एकावली, which is mentioned by Viśvanātha, Jagannātha and Nāgeśa.

एकावली and कारणमाला

Resemblance : Both are characterized by connection beween preceding and succeeding objects.

Distinction: (1) while in कारणमाला the connection between a succeeding object and a preceding one is that of कार्यकारणभाव, in एकावली it is विशेषणविशेष्यभाव. (2) In कारणमाला each preceding thing is the cause of each succeeding; in एकावली each succeeding thing is a qualification of each preceding.

(53) स्मरणम् or Reminiscence.

When an object, which has been experienced or perceived before as defined by, or possessed of a certain form, is recollected exactly as it was experienced before (यथानुभवम्=पूर्वानुभवमनतिक्रम्य यथा तथा) at the sight of a similar object, that is the figure स्मरण or Reminiscence. The essentials cf. स्मरण are : (1) A certain object has been perceived before (2) An object similar to it is seen now. (3) The sight of this similar object causes recollection of the object previously perceived.

स्मृतिप्रतिबोधाधायिनि—This has a reference to the epistemology of the Naiyâyikas. When we apprehend or perceive a thing by means of our sense-organs, we obtain अनुभव (apprehension or perception). Every अनुभव leaves on our mind an impression, which is called संस्कार or भावना. In course of time the अनुभव is usually forgotten. When afterwards something, such as the sight of a similar object, awakens the latent impression, recollection of the object previously perceived arises. Thus, the process of recollection is अनुभव, संस्कार, and स्मृति- अनुभव is the cause of संस्कार and संस्कार the cause of स्मृति. It will thus be seen that स्मृतिप्रतिबोधाधायिनि really stands for स्मृतिकारणसंस्कारप्रतिबोधाधायिनि. For, what the sight of the similar object does is to awaken or stir up the latent impression, which in its turn causes the rise of recollection.

तत्सदृशे दृष्टे=तत्समाने वस्तुनि दृष्टे सति—It will be noticed that in both the Kārikā and the Vṛtti Mammaṭa states that in this figure recollection arises when a similar object is *seen*. This is once again an indication of Mammaṭa's careless writing. Surely, Mammaṭa here does not mean what he expresses. His two illustrations give the lie direct to the statement that recollection is produced by the *sight* of a

similar object. For, in neither of the illustrations does the recollection spring from the *visual perception* of a similar object. In the 1st illustration, the recollection springs from श्रुति and in the other स्पर्श. Therefore, दृष्टे must be supposed to have been intended for अनुभूते. Viśvanātha's definition is precise on this point. Read 'सदृशानुभवाद् वस्तुस्मृतिः स्मरणमुच्यते ।। 27 ' साहित्यदर्पण x.

The name स्मरण is significant, because the main idea in the figure is recollection.

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Stanza 159—This stanza contains a description of the water-sport (जलक्रीडा) of celestial damsels, who were apparently very plump. The waves flooded the hollows of their deep navels–(निम्नाः गभीराः ये नाभयः तेषां कुहरेषु बिलेषु) with water, which as it entered them produced a kind of rumbling sound (कुह is an onomatopoetic word. कुह इति रुतं ध्वनिः कुहरुतम्). On hearing this sound the ladies were reminded of a similar sound, which had proceeded from their throats in love sports. Here the ladies had experienced i. e. heard the throat-sounds before. Now they heard the Kuha-sounds, which were similar to the throat sounds. They were thereupon reminded of the previously perceived throat sounds. That is how the figure स्मरण is developed in this stanza.

Recollection, which is produced by the perception of a similar object in this figure, may refer to an experience of either this birth or a previous one. स्मृतिर्द्विप्रकारा । अस्मिन् जन्मनि अनुभूतस्य अर्थस्य, पूर्वस्मिन् जन्मनि अनुभूतस्य अर्थस्य च । Stanza 159 illustrates the recollection of an object experienced in this birth. The next stanza is an illustration where experience of a previous existence is recalled.

Stanza 160—This stanza asks us to offer a bow to the horripilation of Kṛṣṇa i. e. to Kṛṣṇa who was horripilated. Kṛṣṇa was sucking his mother Yaśodā. He held with both his hands her breast, on the nipple of which he placed his lips. The breast resembled his conch Pāñcajanya. Kṛṣṇa was consequently reminded of that conch, which in some previous incarnation or as Viṣṇu he had similarly held in his hands and blown. Thus, on account of a similar perception, consisting of touch, which Kṛṣṇa received by means of his hands and lips, he was reminded of his conch Pāñcajanya. That is how the figure स्मरण is developed here.

Mammaṭa's word दृष्टे has been interpreted by us in the sense of अनुभूते so as to make his definition applicable to the two examples

quoted by him. This is in accordance with the view of Ruyyaka and Viśvanātha, who both hold that in स्मरणालंकार the recollection arises from सदृशानुभव. Jagannātha does not like this, however. He holds that the figure स्मरण is developed, when recollection proceeds from सदृशज्ञान. Now, ज्ञान is a wider term and includes both अनुभव and स्मृति. Thus, स्मरण, according to Jagannātha, will occur not only when recollection arises from सदृशानुभव, but also when it proceeds from सदृशस्मृति.

So far we have seen that the figure स्मरण arises when there is recollection through सदृशानुभव or सदृशज्ञान, But sometimes recollection is produced by even विसदृशानुभव. It is a matter of common experience that in our days of happiness we often remember the bad times that we have passed through and vice versa. Thus, Viśvanātha mentions a view according to which स्मरणालंकार is developed when recollection is called by even विसदृशानुभव, Read. साहित्यदर्पण under x. 27 cd

A point to be noted in connection with this figure is that the remembrance, which leads to it, should have been caused by सदृशानुभव or the perception of a similar object. If recollection is the result of some other cause such as anxiety, contemplation etc., this figure is not developed.

स्मरण does not find a place among the figures defined by Bhāmaha, Daṇḍin, Udbhaṭa and Vāmana. Rudraṭa is the first rhetorician to define it.

(54) भ्रान्तिमान् or Error

The figure भ्रान्तिमान् consists in the comprehension of the upameya as identical with another i. e. with an upamāna at the sight of the upameya, which is similar to that upamāna. What this somewhat involved definition means is that भ्रान्तिमान् arises when the upameya is mistaken for the upamāna.

अन्यसंवित्=अन्येन अन्यत्वेन अप्राकरणिकत्वेन उपमानत्वेन इत्यर्थः, संवित् सम्यक् निश्चयात्मकं वित् ज्ञानम्' अर्थात् प्राकरणिकस्य उपमेयस्य. अन्यसंवित् thus means definite comprehension of the upameya as identical with the upamāna. तत्तुल्यदर्शने=तेन अप्राकरणिकेन उपमानेन तुल्यं सदृशं यत् प्राकरणिकम् उपमेयं तस्य दर्शने at the sight of an object viz. the upameya which is similar to that viz. the upamāna.

The essentials of भ्रान्तिमान् are: (1) There is a mistake or error of one thing for another. (2) The error is due to similarity between

the two things. (3) The error is अनाहार्य i. e. not intentional, but real or honest.

Sentences like 'शुक्तिकायां रजतम्', and 'रज्ज्वां सर्पः' are excluded from the province of भ्रान्तिमान्, though they contain error due to similarity, because वैचित्र्य or strikingness, which is essential for all figures, is absent in them.

भ्रान्तिमान् and रूपकम्–प्रथमातिशयोक्तिः

न चैव...प्रतिपन्नत्वात्—In this passage Mammaṭa distinguishes भ्रान्तिमान् from रूपकम् and प्रथमातिशयोक्तिः, which is निगीर्याध्यवसानरूपा.

Resemblance : These three figures resemble, because in all of them there is definite comprehension of the upameya as identical with the upamāna, Thus, in 'मुखं चंद्रः' (रूपकम्) and in 'चन्द्रः उदेति (प्रथमा अतिशयोक्तिः) the face is definitely comprehended as the moon. In भ्रान्तिमान् also the उपमेय (शशिकराः in the following example) is comprehended as the उपमान (पयः).

Distinction : In रूपक and प्रथमा अतिशयोक्ति the comprehension is आहार्य (इच्छाजन्य) or intentional i. e. though we identify the upamāna with the upameya, we are all the while conscious that the two are distinct and hence the identification proceeds from deliberate intention. In भ्रान्तिमान् on the other hand the comprehension is अनाहार्य, (not intentional, real, honest) i. e. we honestly mistake the upameya for the upamāna. Mammaṭa expresses this point by saying that while in रूपक and प्रथमा अतिशयोक्ति (तत्र = रूपके प्रथमातिशयोक्तौ च) there is no real delusion, in भ्रान्तिमान्, as the very name shows, real delusion, is quite distinctly comprehended as being present. इह = भ्रान्तिमति अलंकारे अर्थानुगमनेन (अर्थानुसारेण अन्वर्थतया इत्यर्थः) संज्ञायाः (भ्रान्तिमान् इति अलंकारनामधेयस्य) प्रवृत्ते (प्रवृत्तत्वात् उपयुक्तत्वात्) because the name भ्रान्तिमान् is used in accordance with the sense i. e. significantly. This clause is put in to show the presence of real delusion in भ्रान्तिमान्.

The passage 'इह च अर्थानुगमनेन संज्ञायाः प्रवृतेः' explains the significance of the name भ्रान्तिमान् given to this figure. Here one point deserves note, भ्रान्ति or illusion is a characteristic of the mind and as such can belong to a sentient being. It cannot belong to the non-sentient or inanimate figure. The name, applied to the figure is, therefore, metaphorical, because the figure contains a description of the illusion of some sentient being.

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Stanza 161 — This stanza is शार्ङ्गधरपद्धति No. 3640 and is attributed to Bhāsa in that anthology. It is, however, not found in any of his

thirteen published plays. The शार्ङ्गधरपद्धति reads 'कपोले मार्जारी' instead of 'कपाले मार्जारः' The stanza describes the delusion, which is caused in the world by the moon with its brilliant light. A cat mistakes the rays of the moon for milk in a potsherd (कपालः—लम्) and licks them. An elephant grasps them (संकलयति=गृह्णति) as they enter through the interstices of a tree (तरोः छिद्रैः शाखापल्लवाभ्यन्तरैः प्रोतान् प्रविष्टान्। प्रोत is p. p. p. from प्र + वे वयति–ते to weave), under which he was apparently standing mistaking them for lotus-fibres (बिसं मृणालमिति भ्रान्त्या। बिसमिति समूहैकवचनम्).

At the end of her love-sport a lady also draws them near (हरति प्रावरणार्थं समीपमाकर्षति), mistaking them to be her white garment or sari (अंशुकं शुभ्रवस्त्रमिति भ्रान्त्या). विप्लवयति = विभ्रमयति भ्रममत्रं करोति. Here the moon-rays, which are प्राकरणिक, are the उपमेय and are mistaken for पयः, बिसम् and अंशुकम्, which are all उपमान's owing to similarity between them. Thus, at the sight of the प्राकरणिक moon-rays definite comprehension i. e. error, mistake or delusion of their being the अप्राकरणिक milk, lotus-fibres and garment arises in the case of the individuals concerned. Therefore, the stanza is an example of भ्रान्तिमान्.

The reading कपोले मार्जारी is also good and calls attention to a characteristic of cats viz. licking the cheeks or the corners of their mouth. This female cat mistook the moon's rays, fallen on her cheeks, for milk and began to lick them. The stanza is a good example of the kind of fanciful, but interesting, descriptions that we often get in Sanskrit. Here the poet's imagination, which gives to airy nothing a local habitation and a name, rather than his observation of nature, is noticeable.

Jagannātha objects to examples of भ्रान्तिमान्, such as Mammaṭa gives, wherein there are many errors, on the ground that they encroach upon the province of the figure उल्लेख. His opinion is that in भ्रान्तिमान् there must be only a single error. Viśvanātha on the other hand, who quotes an illustration similar to Mammata's, maintains that भ्रान्तिमान् and उल्लेख can be essentially distinguished. मम्मट does not admit उल्लेख at all.

The figure उल्लेख arises when one person is represented under different characters owing to difference of perceivers or difference of aspects.

The ancient rhetoricians Bhāmaha, Daṇḍin, Udbhaṭa and Vāmana do not define भ्रान्तिमान्. Rudraṭa is the first rhetorician to do so. But we must note that Daṇḍin mentions a variety of उपमा, called मोहोपमा, which corresponds to Mammaṭa's भ्रान्तिमान्.

भ्रान्तिमान् and स्मरणम्

Resemblance : In both there is recollection due to similarity at the perception of a similar object.

Distinction : (1) In स्मरण the two things viz. the one that is perceived and the one that is remembered are realized as being distinct by the person concerned. In भ्रान्तिमान् at the sight of a similar thing another is recollected no doubt, but the thing seen is actually mistaken for the thing rememberd. Thus, at the sight of the moon rays the cat remembers milk for which it actually mistakes the rays. In भ्रान्तिमान् the difference between the two is not realized, as there is a real error. (2) In स्मरण recollection is the principal thing and constitutes the essence of the figure. In भ्रान्तिमान् recollection is only a means to an end viz. भ्रम which forms the essnce of the figure.

भ्रान्तिमान् and मीलितम्

Resemblance : In both there is some confusion due to extreme resemblance between two objects.

Distinction : (1) In भ्रान्तिमान् out of the two things confounded only one is present and the other is remembered and mistaken for the first. Thus, in 'कपाले मार्जारः०' the cat sees the rays of the moon in a potsherd, remembers milk owing to their extreme similarity with it and actually mistakes them for it. In मीलित on the other hand both the objects are present, but one of them being overshadowed by the other is not perceived at all. (2) In भ्रान्तिमान् there is an actual error; in मीलित there is no error.

(55) प्रतीपम्

The figure प्रतीप is of two kinds viz. (1) Whenthe upamana is condemned (आक्षेपः=निन्दा) (2) When the upamana itself (तस्यैव=उपमानस्यैव) is imagined to be the upameya, which i. e. which condition of being an upameya becomes the cause of its censure (तिरस्कारः अनादरः उपमानस्य इत्यर्थः तस्य निबन्धनं कारणं हेतुः इत्यर्थः). [In the definition on p. 111 read 'तिरस्कारनिबन्धनम्' for 'तिरस्कारनिबन्धना'] In the first kind the condemnation of the upamāna takes the form of the representation of its uselessness by declaring that the upameya is able (प्रौढम्=समर्थम्) very effectively (सुतराम्=अत्यन्तं कार्यसाधकत्वेन) to bear the yoke i. e. to perform the work of the upamāna (अस्य=उपमानस्य). In the second kind a certain object, which is itself well known as an upamāna is fancied to be an upameya with a desire to speak of another upamāna for it in order to bring out its censure. Thus, प्रतीप is of two kinds.

तिरस्कारनिबन्धनम् is in apposition with उपमेयता. 'उपमानस्य तिरस्कारनिबन्धनमुपमेयता' means the condition of being an upameya, which is imagined for the upamāna, is or becomes the cause of its censure. An upamāna by the very fact of its being the standard of comparison, is acknowledged to be superior to the upameya. When, however, it is turned into an upameya and the former upameya is raised to the dignity of an upamāna, censure for the former upamāna is naturally conveyed. The reading तिरस्कारनिबन्धना (तिरस्कारः, अर्थात् उपमानस्य, निबन्धनं कारणं यस्याः) also conveys the same. It means the उपमेयता of the उपमान is caused by the censure in which the particular person holds it. कः अर्थः प्रयोजनमस्य इति किमर्थः, किमर्थस्य भावः कैमर्थ्यं वैयर्थ्यं किंप्रयोजनता निष्प्रयोजनता इत्यर्थः. Ruyyaka follows Mammaṭa in explaining these two kinds of प्रतीप.

उपमेयस्य उपमानप्रतिकूलवर्तित्वात्—This expression is intended to explain the significance of the title प्रतीप as applied to this figure. प्रतीपम् means literally 'against the waters or the current (प्रतिगताः प्रतिकूलाः वा आपः यस्मिन्)', then, 'against' generally and is formed according to 'द्व्यन्तरुपसर्गेभ्योऽप ईत्' पा. 4. 3. 97. As the upameya is against or opposed to the upamāna in this figure in so far as it itself usurps the position of the upamāna, the figure is known by the term प्रतीप.

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Stanza 162—This stanza describes the extraordinary loveliness, valour, liberality and capacity to support the earth of a certain king. The first half refers to his possession of these qualities. And the second half expresses the poet's wonder as to why the moon, the sun (पूषा), the desire-yielding jewel and the Kula-mountains, which are well known respectively as standards of comparison in the matter of the four qualities mentioned in the first half, are created by the Creator, when the king has already been brought into existence. This means that when the king is there, these four standards of comparison are useless. Thus, their condemnation (आक्षेपः) is conveyed by representing their uselessness. Hence, the stanza is an illustration of the first variety of प्रतीप.

कुलक्ष्माभृतः = कुलपर्वताः. कुलपर्वत is a term, applied to seven great mountains, which, according to the geography of the Mahābhārata and the Purāṇas, exist each in one of the seven great divisions of the world. Read 'महेन्द्रो मलयः सह्यः शुक्तिमानृक्षमानपि । विन्ध्यश्च परियात्रश्च सप्तैते कुलपर्वताः ॥' महाभारत भीष्मपर्व 9. 11. कुल means *inter alia* जनपद (the abode or settlement of people, inhabited part of the country) and

कुलपर्वत must have originally signified the mountain which existed in the habited part of the globe as opposed to the unhabited or desert. Note 'कुले जनपदे गोत्रे सजातीयगणेऽपि च । भवने च तनौ क्लीबम्' मेदिनी. A point to note about the wording in this stanza is that the poet has scrupulously tried to avoid the fault of कथितपदत्व by using five different words to express the idea of creation viz. निष्पादित, घटित, विहित, उत्पादित and सृष्ट. This reminds one of Bāṇa's style.

It will be noticed that in stanza 162 the figure यथासंख्य also exists. But it does not contribute to the charm in the stanza. Hence, the stanza is quoted as an illustration of प्रतीप.

The second kind of प्रतीप consists in उपमानस्य तिरस्कारनिबन्धनोपमेयताकल्पनम्. Here the main idea is to convey the censure of the upamāṇa. This can be done in two ways : (1) by representing that the well known upamāṇa is so inferior to the upameya that its comparison with that upameya cannot be effected; and (2) by actually instituting such a comparison and thereby suggesting the inferiority of the upamāna to the upameya. Stanzas 163 and 164 illustrate respectively these two ways.

Stanza 163—Here the moon, which is being compared (उपमीयमान) with the face, is represented as possessing inferior or less (स्वल्पतर) qualities. Hence the comparison of the moon with the face cannot be established or effected (उपमितेः शशिनः मुखेन उपमायाः अनिष्पत्तिः असिद्धिः). that is why an attempt to institute such a comparison is dubbed वचनीयम् or scandal, which (term) reveals the censure of the upamāna-moon. Thus, this stanza illustrates the second variety of प्रतीप.

It must be pointed out that Mammaṭa's phraseology here, as in several other places, is not accurate and happy. What happens in This stanza is this : The term वचनीयम shows that as the moon possesses inferior qualities, it cannot be compared with the face. And it is this non-establishment of comparison that reveals the censure of the moon. So the proper wording would be 'अत्र मुखेनोपमीयमानस्य शशिनः स्वल्पतरगुणत्वात् उपमित्यनिष्पत्तिः 'वअणिज्जम्' इति तेन अभिव्यज्यते । उपमित्यनिष्पत्त्या च उपमानस्य शशिनस्तिरस्कारो द्योत्यते ।'

Stanza 164—This stanza exemplifies the second kind of प्रतीप, where an actually effected (निष्पन्ना एव सिद्धा एव) comparison becomes the cause of the censure of a well known upamāna. The stanza is रुद्रट's काव्यालंकार viii, 78. Here it is pointed out that in lakes in every direction blue lotuses, resembling the girls eyes, exist. This means that blue lotuses, which are well known in the world as upamānas

for the eyes of lovely damsels, have been definitely turned into upameyas in this stanza. This itself represents the censure of those lotuses. Thus, the stanza is an example of the second kind of प्रतीप, which springs from तिरस्कारनिबन्धनमुपमानस्य उपमेयताकल्पनम्.

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अनयैव रीत्या...प्रत्येतव्यम्—In his definition of प्रतीप in Kārikā 47 above Mammaṭa gives two kinds of this figure. He now mentions a third in this passage. When a certain object, which owing to its possession of extraordinary or uncommon qualities has never before experienced the condition of being an upamāna, is represented as having attained that condition, that also is another i. e. the 3rd kind of प्रतीप. Here we have to remember that to be turned into an upamāna is itself censure in the case of an object which up to now was absolutely unparalleled. Thus, the idea of उपमानस्य आक्षेपः तिरस्कारो निन्दा वा, which is the essence of प्रतीप, is present in this kind also. तिरस्कारः पूर्वप्रतीपवैपरीत्येन तृतीयं प्रतीपम् । कुवलयानन्द P. 13

Stanza 165 — Here in the first half unequalled eminence of Hālāhala, the deadly poison churned out of the ocean, is suggested. This means that उपमानत्व of Hālāhala is impossible. For there is nothing in the world which can approach it in the matter of deadliness. But in the second half this seemingly impossible उपमानत्व of Hālāhala is described or represented (उपनिबद्धम् = वर्णितम्). That is how the figure प्रतीप is developed in this stanza.

It is to be noted that this third kind of प्रतीप possesses as much individual charm as the other two defined by Mammaṭa in his Kārikā. He should, therefore, have shown it the same consideration as the others and defined it in the Kārikā. Why he introduces this third kind by the back-door of the Vṛtti we cannot say. His unsystematic method is perhaps responsible for such treatment.

The older rhetoricians Bhamaha, Daṇḍin, Udbhaṭa and Vāmana do not admit प्रतीप. Rudraṭa is the first rhetorician to define it. Appaya Dīkṣita and Jagannātha mention five kinds of this figure. But Jagannātha shows that these can be included under other figures and that there is really no necessity of admitting प्रतीप as an independent alaṁkāra.

प्रतीपम् and व्यतिरेकः

Resemblance : In both the idea of the superiority of the upameya over the upamāna is prominent.

Distinction : (1) While in प्रतीप the उपमेयाधिक्य is conveyed by declaring the uselessness of the upamāna in the presence of the upameya. or by turning the upamāna into upameya, in व्यतिरेक it is brought out by pointing out a point of superiority of the upameya, or a point of inferiority of the upamāna or both. (2) While in व्यतिरेक in addition to साधर्म्य, वैधर्म्य is also intended, in प्रतीप only साधर्म्य is meant. Read 'उपमानादुपमेयस्य गुणविशेषत्त्वेन उत्कर्षो व्यतिरेकः । (लक्षणम्) प्रतीपादिवारणाय तृतीयान्तं वैधर्म्यपरम्। तत्र चोपमानतामात्रकृत एवोत्कर्षः, न वैधर्म्यकृतः। साधर्म्यस्यैव प्रत्ययात्। अधिकगुणत्त्वमात्रम्, उपमानगतापकर्षमात्रं वा न व्यतिरेकस्वरूपम्। तयोरुपमेयोत्कर्षाक्षेपमन्तरेण असुन्दरत्वात्।' रसगङ्गाधर p. 347

(56) सामान्यम् or the Common

When an object under description i. e. a relevant object or an upameya (प्रस्तुत) is represented as being identical with, or undistinguishable from another viz. an object not under description i. e. an irrelevant object or an upamāna (ऐकात्म्यम् ऐकरूप्यं भिन्नत्वेन अभासमानत्वम्) with a view to stating the similarity of their qualities, that is known as सामान्य. The essentials of this figure are : (1) Two objects, which are possessed of a similar quality, are seen. (2) There is a desire to express that the common property possessed by both is of exactly the same power or intensity. (3) This desire is carried out by representing that though the two objects are within sight, they cannot be distinguished from each other. From this the suggestion is that the common property, which has rendered them undistinguishable, is of equal intensity.

ऐकात्म्यम्—We do not think Mammaṭa's use of this term is quite felicitous. ऐकात्म्यम् means identity or essential unity. But this is not the idea intended in this figure. The idea here intended is undistinguishableness or that the two things are undistinguishable. 'भेदेन पृथक्त्वेन वा अग्रहणम्' is the main idea in this figure and it is not well conveyed by ऐकात्म्यम्. That is why we do not think the term ऐकात्म्यम् is apt. अपरित्यक्तनिजगुणमेव—What this adjective means is that when the प्रस्तुत वस्तु is represented as undistinguishable from the अप्रस्तुत it is not because it has given up its proper quality and assumed that of the अप्रस्तुत. The expression is really intended to distinguish सामान्य from तद्गुण (p. 116) तदेकात्मतया = अप्रस्तुतार्थाभिन्नतया- निबध्यते = प्रतिपाद्यते.

समानगुणनिबन्धनात् सामान्यम्—These words explain the significance of the title सामान्य given to this figure. समानगुणः निबन्धनं प्रस्तुताप्रस्तुतार्थयोरभिन्न-

तया प्रतिपादनस्य कारणं यस्मिन् तत् समानगुणनिबन्धनं तस्मात् समानगुणनिबन्धनत्वादित्यर्थः । भावप्रधानो निर्देशः । The figure is so called, because it is caused by i. e. based on a common property, which makes the two things undistinguishable.

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Stanza 166—This stanza occurs in वामन's काव्यालंकारसूत्र under 4.3.10 as an example of अतिशयोक्ति. It describes certain women who were fearlessly going to the residence of their lovers to keep appointments of love, while the moon, whose refulgence had spread all round was whitening the earth. Their fearlessness arose from the fact that they could not be distinguished from the moonlight on account of the equally powerful white sheen which they possessed. Thus first, they were evidently fair in complexion. Then, they smeared their bodies with sandal-juice, wore necklaces of pearls (' हारो मुक्तावली ' विश्वः and ' मुक्ता ग्रैवेयकं हारः) and ear-ornaments of pure ivory and were dressed in charming spotless silks. All these spread white lustre round them and made them undistinguishable from the moonlight. Here अभिसारिकाः are प्रस्तुत and चन्द्रिका is अप्रस्तुत. The two are represented as undisting uishable in order to bring out the idea of their equally powerful white lustre. That is how the figure सामान्य is developed here.

For अभिसारिका ' कान्तार्थिनी तु या याति संकेतं साभिसारिका । ' अमरः ; ' अभिसारयते कान्तं या मन्मथवशंवदा । स्वयं वाभिसरत्येषा धीरैरुक्ताभिसारिका ॥ साहित्यदर्पण iii. 76;

अत्र...उपलक्षणम्—In this passage Mammaṭa explains how the figure सामान्य is developed in the above stanza. Here the cause of the identity between the प्रस्तुत (अभिसारिकाः) and the तदन्य i. e. अप्रस्तुत (चन्द्रिका) is their whiteness, which has been descrilbed (निबद्धम् = वर्णितम्) as being neither less (अन्यून) nor more (अनतिरिक्त) i. e. as being of equal intensity or power. Therefore, the two are not observed as being distinct from each other.

Stanza 167 — Damsels, whose complexion was similar to the bark of bamboos i.e. exceedingly fair, had placed Campaka flowers, which are also white in colour, on their ears, from where they protruded to the region of their cheeks. Owing to their equally powerful white colour nobody was able to distinguish between the cheeks and the flowers. But then bees, attracted by the fragrance, fell on the Campaka flowers. Then, people were able to distinguish the flowers from the cheeks. This is the idea in the stanza. As owing to their equally powerful white colour the cheeks and the flowers are represented as undistinguishable, सामान्य is developed here.

अत्र निमित्तान्तर... बाधायोगात्—This passage is intended to remove the following objection: Here the two viz. the cheeks and the Çampaka flowers were apprehended as distinct (नानात्वप्रतीतिः = भिन्नत्वज्ञानम्) owing to another cause viz. the fall of bees (निमित्तान्तरं भ्रमरपातरूपं तेन जनिता). How can the stanza be then regarded as an example of सामान्य, which requires that the प्रस्तुत and the अप्रस्तुत be represented as one or undistinguishable. Mammaṭa's answer is that though the apprehension of difference, produced by another cause, arises afterwards, it cannot brush aside or remove (व्युदसितुम् = निराकर्तुम्) the cognition of identity or undistinguishableness, which had first been experienced (प्रथमप्रतिपन्नमभेदम्). For, an apprehension, which has been produced, cannot be destroyed or sublated. The idea is that an incorrect cognition can be proved to be false. But we cannot say that it had not arisen at all. We apprehend a serpent in place of a rope. The apprehension is proved to be false afterwards. But this does not undo the apprehensoin which had first arisen. Similarly, there was first the apprehension of undistinguishableness between the cheeks and the flowers. From this apprehension the figure arises. The fact that subsequently the two were realized as distinct makes no difference in the figure already understood.

Jagannātha does not like this view of Mammaṭa, however. He maintains that first apprehension, being overpowered by the second, is not charming and cannot determine the figure in the stanza.

सामान्यम् and मीलितम्

Resemblance: In both two things of similar quality are brought together and there is concealment arising from this similarity of qualities.

Distinction : In मीलित one of the two things possessed the common property in a more powerful or intense form with the result that it is able to conceal the other so completely that it is not perceived at all. In सामान्य on the other hand both the objects possess a common property of exactly the same intensity with the result that though perceived, they are not cognized separately, but become undistinguishable. Read 'मीलिते उत्कृष्टगुणेन निकृष्टगुणस्य तिरोधानम्। इह (सामान्ये) तु उभयोस्तुल्यगुणतया भेदाग्रहः।' साहित्यदर्पण under x. 90 ab.

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(57) विशेषः or the Special

The figure विशेष is of three kinds. It occurs (1) when the supported (आधेयम्) is represented as enjoying a peculiar existence

i. e. existence without its well known support; (2) when one person is represented as existing simultaneously in many places in the same form; and (3) when some one energetically or vehemently doing a certain work accomplishes another impossible thing just in the same way i. e. with the same effort (तथैव = तेनैव यत्नेन).

It will be noticed that Mammaṭa does not give a general definition of this figure, but at once proceeds to enumerate three varieties thereof. Other rhetoricians also do the same. This is because these three varieties are really three different figures, as Jayaratha points out, and are known by the term विशेष, because they have each a peculiarity of its own.

प्रसिद्धाधारपरिहारेण is the paraphrase of विना प्रसिद्धमाधारम्.

Stanza 168—This is रुद्रट's काव्यालंकार ix. 6, where we have कथमिह instead of कथमिव. It is quoted to illustrate first variety of विशेष. Here the आधेय is गिरः or the words of the poets and their well known आधार is कवयः or the poets themselves. The stanza tells us that though the poets have gone to heaven i.e. have died, their words continue to delight the worlds till the end of the universe (आकल्पम्). Thus, as the words of the poets are here represented as existing without their well known support viz. the poets, the stanza is an example of the first variety of विशेष.

आकल्पम् is an अव्ययीभाव compound and means कल्पं प्रलयं मर्यादीकृत्य यथा तथा. कल्पः means प्रलयः.

It should be noted that this variety of विशेष is based on अतिशयोक्ति. It is impossible that the supported should exist without the support. That is why Mammaṭa says in the definition प्रसिद्धमाधारम्. which means कविकल्पितमाधारम्, as opposed to वास्तविकमाधारम्. The real support of the poets' words is their books and it is their words as embodied in their works that continue to delight the world after their death. Thus, though the two supports viz. प्रसिद्ध आधारः and वास्तविक आधारः are really different, they are here considered as one. Therefore, we have the first kind of अतिशयोक्ति, which consists in निगीर्याध्यवसानम् or भेदेऽपि अभेदः in this stanza. Similarly, गिरः means 'spoken words.' It is not the spoken words of the poets that continue to delight us after they are gone. But it is their words as preserved in their poems. Thus, though गिरः are really two, they are looked upon as one This is second अतिशयोक्ति of the same kind that is at the basis of this विशेषः. Or the presence of अतिशयोक्ति in this stanza may be explained in another way. Though the poets' words, which continue to delight the worlds, are really not

connected with them as their आधार, they are here represented as being so connected. Hence, there is असंबन्धेऽपि संबन्धरूपा यद्यर्थोक्तिकल्पनरूपा वा अतिशयोक्तिः in this stanza. अत्र गिरां दिवमुपयातैः कविभिः आधारत्वेन असंबन्धेऽपि तादृशः संबन्धो वर्णितः इति यद्यर्थोक्तिकल्पनरूपातिशयोक्तिमूलता विषमालंकारस्य.

'एकेनैव स्वभावेन' represents the paraphrase of एकात्मा in the Kārikā. The Pradipa points out that the word एकात्मा is necessary in the definition of the second variety of विशेष in order to exclude such an example of यथासंख्य as 'एकस्त्रिधा वससि॰' (stanze 86 under the figure), where though the king is described as simultaneously residing in three places, he does so in three different forms viz. तापपोषक, संमदरसपोषक and रतिपोषक.

We do not agree with the Pradīpa. Actually the charm of the two figures, यथासंख्य and second variety of विशेष lies in two different directions and the two figures are not likely to be confused. Moreover एकात्म cannot distinguish the two examples and in fact it is not necessary to refer to एकात्मक or अनेकात्मक topic at all. The charm of the second variety of विशेष lies in the simultaneous existence of one in many places.

Stanza 169 — This stanza is सपत्नीमयजीवितं कान्तं प्रति तत्पत्न्या उक्तिः. Here the rival nāyikā is represented as existing in the heart, eyes and words of the nāyaka in the same form (सैव=एकात्मैव). We have here to presume that the poet means the simultaneous existence of the girl in these three places. Then only it would be an example of second विशेष.

This विशेष also is based on अतिशयोक्ति, which may thus be explained : अत्र प्रतिनायिकायाः सपत्न्याः नायकहृदयाक्षिवचनैः निवासिनीत्वेन असंबन्धेऽपि संबन्धो वर्णितः इति अतिशयोक्तिर्विशेषस्य मूले ।

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रभसेन is the paraphrase of प्र in प्रकुर्वतः. It shows that a person proceeding to do a certain thing entertains no intention of achieving anything else at that time.

Stanza 170 —This stanza describes the creation of a certain king endowed with the beauty of Cupid, the valour (punningly, heat) of the sun and the learning of Bṛhaspati, the preceptor of the gods. Here the creator is represented as having accomplished the impossible task of creating a new Cupid, Sun and Bṛhaspati by the same effort, which he exerted in creating the king. That is how the third kind of विशेष is developed here.

It should be noted that this stanza contains यथासंख्य also. But it is not considered to be prominent enough to contribute to its charm.

Stanza 171—This is another example of the third variety of विशेष. The stanza is रघुवंश 8. 66 and describes what the death of Indumati meant to Aja. अत्र इन्दुमतीहरणरूपमेकं कार्यं अनन्यहेतुकं कुर्वता मृत्युना तेनैव यत्नेन अशक्यं सचिवादिहरणरूपं कार्यान्तरं संपादितमिति विशेषतृतीयप्रकारस्योदाहरणमिदम्.

The difference between stanzas 170 and 171 is that while in the former the accomplishment of the other task is expressly stated, in the latter it is suggested. Read 'अत्र ' किं न मे हृतम् ' इति सचिवादिसर्वहरण-रूपकार्यकरणं व्यज्यते।' प्रदीप; 'अत्र सचिवादिसर्वहरणरूपकार्यान्तरकरणं व्यङ्गयमिति (पूर्वोदाहरणतो) भेदः।' उदाहरणचन्द्रिका p. 453

It should be noted that stanzas 170 and 171 are also based on असंबन्धे संबन्धरूपा अतिशयोक्तिः, which is thus explained: 'स्फुरदद्भुत०' इत्यत्र विधेः नवमनोभूसवितृबृहस्पतिसर्जनेन वस्तुतः असंबन्धेऽपि तत्संबन्धः प्रतिपादितः, तथैव 'गृहिणी०' इत्यत्र मृत्योः सचिवादिहरणेन परमार्थतः असंबन्धेऽपि एतादृशः संबन्धो वर्णितः इति उभयत्र असंबन्धेऽपि संबन्धरूपा अतिशयोक्तिः विशेषालंकारस्य मूलम्।

सर्वत्र एवंविध...अलंकारत्वायोगात्—In the explanation of this somewhat important line we differ from all previous interpreters, both ancient and modern. The crux is the word अतिशयोक्ति. All previous interpreters take this in the sense of 'an extraordinary or striking statement (अतिशयेन लोकसीमातिक्रमेण उक्तिः कथनम्)' and not in the sense of the figure अतिशयोक्ति, defined and illustrated by Mammaṭa before. अतिशयोक्ति here, according to them, thus means वैचित्र्यम् (a charming or striking mode of expression), which as Mammaṭa has told us before constitutes the life of every figure. Vide 'वैचित्र्यं चालंकारः' above. We maintain that अतिशयोक्ति here just signifies the figure of that name, which appears to us to be its natural interpretation.

Three reasons are adduced by orthodox interpreters to support the above meaning of अतिशयोक्तिः (1) अतिशयोक्ति in this passage cannot be understood in the sense of the figure of that name, because it is impossible to show that the figure अतिशयोक्ति exists as the life in such cases as the three varieties of विशेष illustrated above. अतिशयोक्ति must therefore, be understood as a striking or metaphorical mode of expression. When this Vṛtti of Mammaṭa is read with the following quotation from Bhāmaha, it becomes clear that the word अतिशयोक्ति occurring in the Vṛtti of Mammaṭa is synonymous with the word वक्रोक्ति, occurring in Bhāmaha's Kārikā. Note 'एवं चात्र अतिशयोक्तिरिति वक्रोक्तिरिति पर्याय इति बोध्यम्।' वामनाचार्य. Now वक्रोक्ति means a crooked, unusual or striking mode of expression. Compare 'वक्रोक्तिरेव वैदग्ध्यभङ्गी-

भणितिरुच्यते।' वक्रोक्तिजीवित of कुन्तक उन्मेष i ; 'प्रसिद्धं मार्गमुत्सृज्य यत्र वैचित्र्यसिद्धये। अन्यथैवोच्यते सोऽर्थः सा वक्रोक्ति रुदाहृता ॥' (3) The word प्रायेण in Mammaṭa's Vṛtti is intended to exclude such figures as स्वभावोक्ति, which are possible even in the absence of अतिशयोक्ति in this sense. Note 'स्वभावोक्त्यादौ अस्या असंभवात् प्रायेणेति उक्तम्।' वामनाचार्य

The above view, we think, is all wrong and that अतिशयोक्ति in this passage means nothing but the figure of that name. First, with regard to the three reasons adduced : (1) We have shown above that the figure अतिशयोक्ति is at the basis of all the four illustrations of विशेष given by Mammaṭa. Therefore, the statement of the Udyota 'न तु अतिशयोक्त्यलंकारोऽत्र विवक्षितः। तस्य अत्र असंभवात्।' is not correct. Consequently, there is no necessity to understand the word अतिशयोक्ति in the sense proposed by the Udyota. (2) The quotation from Bhāmaha does not support the above interpretation of अतिशयोक्ति. Its context in Bhāmaha's book must be taken into consideration. Bhāmaha defines the *figure* अतिशयोक्ति in ii. 81 as 'निमित्ततो वचो यत्तु लोकातिक्रान्तगोचरम्। मन्यन्तेऽतिशयोक्तिं तामलंकारतया यथा ॥' and then proceeds to tell us, by way of bringing out the importance of this figure, in ii. 85, which Mammaṭa quotes, that the figure अतिशयोक्ति as defined by him above covers the province of all alaṁkāras i. e. is at the basis of all figures (सैंव वक्रोक्तिः). सैषा in Bhamaha's quotation thus means पूर्वलक्षिता अतिशयोक्ति-रलंकृतिः. वक्रोक्तिः (a striking statement) signifies a figure in general. This word occurs in Bhāmaha's definition of a figure 'वक्राभिधेयशब्दो-क्तिरिष्टा वाचामलंकृतिः' i. 36. अनया=अतिशयोक्त्या अलंकृत्या. अस्याम्=अतिशयो-क्त्यलंकृत्याम्. From Bhamaha's definition of the figure अतिशयोक्ति we note that his conception of that figure is much wider than Mammaṭa's. That is why he states that अतिशयोक्ति, the figure, is the basis of all alaṁkāras. Mammaṭa's अतिशयोक्ति covers a limited field, being confined to the four varieties mentioned by him. Therefore, he could not subscribe to the view of Bhāmaha that अतिशयोक्ति is the basis of *all* figures. Consequently, he remarked that अतिशयोक्ति, the figure, stands as the life in all cases of *this* kind (सर्वत्रैवंविधविषये) i. e. cases like the three varieties of विशेष and that generally (प्रायेण) figures are not possible without it. By the word generally Mammaṭa excludes such figures as उपमा, परिकर and स्वभावोक्ति, which are not based on अतिशयोक्ति, the figure. It will thus be seen that Mammaṭa quotes Bhāmaha to support his observation that the figure अतिशयोक्ति is at the basis of all figures of this kind viz. figures like विशेष. But the quotation says that अतिशयोक्ति is the basis of all figures. As Mammaṭa does not

agree with this view, because his conception of अतिशयोक्ति is limited, he hastens to remark that figures generally are not possible without अतिशयोक्ति. Thus, both in Mammaṭa's Vṛtti and Bhāmaha's Kārikā (where सैषा=पूर्वलक्षिता अतिशयोक्तिः) अतिशयोक्ति means the figure of that name. (3) If अतिशयोक्ति in this passage be understood in the sense of a striking or extraordinary statement (=वैचित्र्यम्), as proposed by the Udyota, it would be impossible to account for Mammaṭa's word प्रायेण. For अतिशयोक्ति in the sense of लोकसीमातिक्रमेण उक्तिः is necessary for *all* figures of speech. Vāmanācārya's remark that अतिशयोक्ति in the sense of a striking statement is not possible in स्वभावोक्ति and that is why Mammaṭa uses प्रायेण is entirely wrong. For, as we have pointed out before a striking statement is particularly necessary in must be स्वभावोक्ति. From all this it will be clear that अतिशयोक्ति in this passage must be understood in the sense of the figure of that name and not in its literal sense of a striking statement.

We now proceed to set forth other reasons in support of our view (1) अतिशयोक्ति in अलंकारशास्त्र possesses a specialized sense and means a figure of that name. It is true that difference of opinion exists among rhetoricians as regards the scope of this figure. But they all use the term in the sense of a particular figure and not in its general or literal sense. Though Mammaṭa is often guilty of loose terminology, we are not prepared to believe that he uses here such a highly specialized term as अतिशयोक्ति in its literal and general sense. (2) If अतिशयोक्ति be taken here in its general sense, the purpose of the passage would be to state that a striking expression is the essence of most figures. We have shown before that the word प्रायेण cannot under this interpretation be accounted for. Now we want to urge that the present is not a proper occasion for making such a statement. The proper place for stating what constitutes the essence of figures in general is at the very commencement of the treatment of figures. And Mammaṭa has already said in his treatment of उपमा, the very first figure he deals with, that वैचित्र्य is the essence of an alaṁkāra. If the orthodox interpretation be accepted, it would only mean an unnecessary repetition of what Mammaṭa has said before. Mammaṭa's commentators say that the present passage is intended to remove the difficulty consisting in the impropriety of the existence of an आधेय without an आधार etc. But we have to note that similar difficulty had occurred on many occasions before e. g. in the example of असंगति. Mammaṭa did not say anything then. This means the view that the passage is intended

to remove such a difficulty is not correct. (3) It is not Mammaṭa alone, but before him, besides Bhāmaha whom he quotes in support of his statement, Daṇḍin (ii 220), and after him, Hemaçandra, have declared that अतिशयोक्ति is an exceedingly important figure and that it forms the basis of other figures of speech. It is, therefore, reasonable to suppose that Mammaṭa also is here speaking of अतिशयोक्ति, the figure, as the basis of most alaṁkāras, rather than of अतिशयोक्ति in the sense of a striking expression. It is worthy of note that while Bhāmaha and Daṇḍin, owing to the very wide nature of their अतिशयोक्ति speak of it respectively as the basis of all figures of speech (सैवैव वक्रोक्तिः) and of other figures generally (अलंकारान्तराणाम्), Mammaṭa and Hemacandra owing to the limited scope of their अतिशयोक्ति state that it constitutes the life of most figures. But whether we look to Bhāmaha, Daṇḍin, Mammaṭa or Hemaçandra there is no doubt that all of them refer to अतिशयोक्ति, the figure, and not to अतिशयोक्ति in the literal sense of that word. Hemaçandra in his treatment of अतिशयोक्ति points out towards the end how it lies at the basis of other figures. He quotes stanza 45 which is Mammaṭa's illustration of निदर्शना and remarks 'अत्र वारणेन्द्रलीलां गिरिर्वहति इति असंबन्धेऽपि संबन्धः । यद्वा गिरिवारणेन्द्रगतयोर्लीलयोर्भेदेऽपि ऐक्यमध्यवसितम् ।' Then he gives 'दिवमप्युपयातानाम्' (our stanza 168) and observes 'अत्र दिवंगतकविगुणानां रमणायोगेऽपि योग उक्तः.' Further he quotes 'हृदये चक्षुषि वाचिच तव सैवाभिनवयौवना वसति । वयमत्र निरवकाशा विरम कृतं पादपतनेन', which is रुद्रट ix. 8 and similar to our stanza 167, and comments 'अत्र एकस्य युगपदनेकवृत्तित्वायोगेऽपि योगउक्तः ।' After showing how अतिशयोक्ति, the figure, is at the basis of such enamples as these, Hemacandra proceeds एवंविधे च सर्वत्र विषयेऽतिशयोक्तिरेव प्राणत्वेनावतिष्ठते । तां विना प्रायेण अलंकरणत्वायोगादिति न सामान्यमीलितैकावलीनिदर्शनाविशेषाद्यलंकारोन्यासः श्रेयान् । काव्यानुशासन p. 167. Here it is to be noted that this statement, which is evidently based on Mammaṭa, occurs at the end of Hemaçandra's treatment of अतिशयोक्ति, the figure. So there cannot be slightest doubt as to what अतिशयोक्ति means therein.

All these considerations leave no doubt in our mind that Mammaṭa means by अतिशयोक्ति in this passage the figure of that name and not अतिशयेन लोकसीमातिक्रमेण उक्तिः.

We have seen above that no general definition of विशेष has been given, apparently because it is not easy to frame a definition which would cover these three varieties and no others. Note 'न हि रूपकादिवदलंकारस्य अस्य किंचित् सामान्यलक्षणमस्ति ।' रसगङ्गाधर p. 458. The result of this is that it is possible to include under विशेष some other figures,

which you do not want to admit, on the ground that they contain some striking peculiarity. Thus, Nāgeśa says that the three-fold division given by Mammaṭa is not exhaustive and that the figures अनुज्ञा and लेश should be included under विशेष. For these two figures अनुज्ञा and लेश, read 137 and 138 चन्द्रालोक.

विशेष is not found in Bhāmaha, Daṇḍin, Udbhaṭa and Vāmana. Rudraṭa is the first rhetorician to define it.

विशेषः and विरोधः

Resemblance : All the three varieties of विशेष contain an element of contradiction. That is how विशेष and विरोध resemble.

Distinction : (1) while विरोध is wider in scope and stands for a general rule, विशेष is limited to three specific cases of contradiction and represents an exception. (2) while the charm in विरोध lies in representing that things, which are usually व्यधिकरण, are समानाधिकरण, the charm in विशेष consists in representing an आधेय without its usual आधार, a person as simultaneously present in many places or some one achieving an impossible task while doing something else.

(58) तद्गुणः or the Borrower

As can be seen from the definition, the essentials of तद्गुण are–(1)There are two things possessed of different qualities of lesser and greater intensity. (2) The two things are near each other. (3) The one, which possesses a quality of lesser intensity, gives it up and assumes the quality of another, which is of greater intensity.

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तिरस्कृतनिजरूपम्—This is in contrast with अपरित्यक्तनिजरूपमेव which is a characteristic of सामान्य. In तद्गुण a न्यूनगुण thing abandons its own quality and assumes that of another. When it is said that a thing gives up its own quality, it is not meant that it really does so. What is meant is that its one quality is overwhelmed by another more powerful quality and seems for the time being to have disappeared. For प्रगुणतया, printed in our text read प्रगुणया. प्रगुणया=प्रकृष्टः गुणः (power, efficacy) यस्याः तया of greater effcacy, more powerful. With the reading प्रगुणतया supply उपलक्षिता, thus प्रगुणतया उपलक्षितया स्वगुणसंपदा. 'प्रगुणया स्वगुणसंपदा' explains why the other thing is able to overpower the quality of the first with its own. उपरक्तम्=सवर्णीकृतम्. तत्प्रतिभासमेव=समीपगतव स्तुरूपमेव समासादयति = प्राप्नोति. तस्य अप्रकृतस्य गुणोऽत्र अस्तीति— These words exptain the significance of the title तद्गुणः The figure is so called, because here there is the assumption of the quality of the अप्रकृत by the प्रकृत. We desire to point out that

this explanation, which introduces the distinction of प्रकृत and अप्रकृत, is wrong and offers one more indication of Mammaṭa's careless writing. If this explanation were accepted, stanza 172, which has been quoted as an illustration as तद्गुण would not be a proper illustration of that figure, as we shall show below. The correct explanation of तद्गुण is 'तस्य (अत्युज्ज्वलगुणस्य वस्तुनः) गुणः (गुणाधारणं न्यूनगुणेन इत्यर्थः) यस्मिन् इति तद्गुणः' i. e. the figre is called तद्गुण, because here a न्यूनगुण assumes the quality of an अत्युज्ज्वलगुण or उत्कृष्टगुण. Which of these is प्रकृत and which अप्रकृत depends entirely on the context. No definite rule can be laid down in the matter. We shall make this point clearer below. It must, however, be pointed out that the wrong ineerpretation of तद्गुण, offered by Mammaṭa, has been adopted by Ruyyaka and Jayaratha, Vidyādhara Kumārasvāmin and all commentators of Mammaṭa. But this fact does not make it the less inaccurate.

Stanza 172—This is माघ's शिशुपालवध 4.14 and contains a description of the रैवतक mountain. The horses of the sun's chariot are green in colour. The sun's charioteer Aruṇa, the elder brother of Garuḍa is red. His red colour is powerful and overwhelms the green of the horses, which consequently give it up and assume the red of Aruṇa. This is one example of तद्गुण. As the sun's chariot comes near the Raivataka mountain, the strong green colour of the emeralds (रत्नैः हरिद्रर्णैर्मरकतमणिभिः) thereon overpowers the assumed red colour of the horses and restores them to their original green (स्वां रुचं निजां हरित्प्रभाम्). This furnishes a second example of तद्गुण in this stanza. The ultimate idea is that the mountain Raivataka is so high that the sun's chariot has to pass by it in its daily journey across the sky.

अत्र रवितुरगापेक्षया...प्रगुणवर्णता—This sentence explains why तद्गुण arises in this stanza. Here Aruṇa possesses a dominating or powerful colour in comparison with the horses of the sun and the emeralds also possess a strong colour in comparison with Aruṇa (तदपेक्षया = गरुडाग्रजापेक्षया). That is why the horses, which are न्यूनगुण have to give up first their natural green colour and assume the red of Aruṇa and then abandon even that red of Aruṇa and put on the green of the emeralds, which thus restores them to their original colour.

The stanza contains a description of Raivataka. The emeralds thereon are, therefore, प्रकृत. The sun's horses on the other hand are अप्रकृत, because they are referred to merely for the purpose of bringing out the sun-reaching height of the mountain. We have seen above that

in this stanza the second तद्गुण arises, because the horses give up their new red colour and assume the colour of the emeralds. So here अप्रकृतै रवितुरगैः प्रकृतानां मरकतमणीनां वर्णः स्वीकृतः. Now if Mammaṭa's explanation of तद्गुण as 'तस्य अप्रकृतस्य गुणः अत्र अस्तीति' be accepted, the above would not be an example of तद्गुण, because अत्र प्रकृतानां गुणः (गुणधारणम् अप्रकृतैः) अस्ति. Then again, in the first तद्गुण, where the horses assume the colour of Aruṇa both the horses and Aruṇa are अप्रकृत, because the प्रकृत is रैवतक, which is being described and रथ्याः and गरुडाग्रजाः are brought in merely to set it off. So here also Mammaṭa's explanation of तद्गुण is not applicable, because we cannot say that a प्रकृत assumes the colour of an अप्रकृत. It will thus be seen that the element of प्रकृत and अप्रकृत in तद्गुण is irrelevant and should not have been introduced.

We have said before that in तद्गुण there are two things which are possessed of different qualities. Mammaṭa does not say so definitely, but this is what follows from his treatment and illustration of this figure. However, Nāgeśa apparently does think that the difference of qualities is a necessity in तद्गुण. Read उद्योत p. 138.

The ancient rhetoricians Bhāmaha, Daṇḍin, Udbhaṭa and Vāmana do not mention this figure. Rudraṭa is the first rhetorician to define it. But it must be noted that Rudraṭa gives two kinds of तद्गुण. His first exactly corresponds to our सामान्य and his second to our सामान्य and his second to our तद्गुण.

तद्गुणः and मीलितम्

Resemblance : In both there is concealment of one by another.

Distinction : (1) In मीलित the thing itself is concealed by another owing to the latter's powerfulness so that the first is not perceived at all. In तद्गुण on the other hand not the thing, but its quality is overpowered by the dominant quality of another, so that the first is perceived, not in its natural colour, but in the colour of the other which it has assumed. (2) In मीलित two things are possessed of similar qualities and, therefore, there is no question of the one giving up its own quality and assuming that of the other. What happens is that the one is overpowered by the other owing to the greater intensity of its quality and is not perceived at all. In तद्गुण on the other hand, the two things are possessed of dissimilar qualities and the quality of the one is so dominating that it overpowers the quality of the other, which consequently has to give up its quality and assume that of the other.

तद्गुणः and भ्रान्तिमान्

Resemblance: In both there is some sort of error.

Distinction: (1) In भ्रान्तिमान् the error consists in mistaking one thing for another owing to the similarity of the qualities of both; in तद्गुण the error takes the form of the quality of one being perceived in place of another's owing to the former being more powerful. (2) In भ्रान्तिमान् only one thing is preceived and is mistaken for another, which is remembered. Thus, the cat preceives the rays of the moon and mistakes them owing to extreme similarity for milk, which it only remembers. In तद्गुण on the other hand both the things are seen and there is no mistake about the identity of entities. Note 'भ्रान्तिमति स्मर्यमाणस्यारोपः, अत्र (तद्गुणे) गृह्यमाणस्येति भेदः। भ्रान्तेर्निबद्धत्वाभावाच्च। उद्योत p. 138.

तद्गुण and सामान्यम्

Resemblance : In both there is non–perception of something.

Distinction: In सामान्य two things are possessed of similar qualities of exactly the same power with the result that they become mutually undistnguishable. In तद्गुण on the other hand two things are possessed of dissimilar qualities and are distinctly perceived, but the one gives up its own quality and assumes that of another, owing to the latter's overpowering nature. Read 'सामान्ये अपरित्यक्तगुणस्यैव अपृथक्प्रतिभासः, इह (तद्गुणे) तु गुणमात्रस्यैव अभिभवः, धर्मिणः पृथग्भासश्चेति भेद इत्यर्थः।' उद्योत pp. 137–138.

तद्गुणः, मीलितम् and सामान्यम्

All these three figures are based on the common foundation of भेदाग्रहः or non-perception of difference either of qualities or of entities. Jagannātha therefore, discusses the question as to whether these three should be regarded as varieties of one figure or as three independent figures. His coclusion is that they possess each a distinctive charm of its own and deserve to be independent figures, consequently.

The figure अतद्गुण is exactly the opposite of तद्गुण. If a thing of an inferior quality does not take or assume the quality of another, which is endowed with superior quality, when the capacity to assume that quality is possible i. e. when there is every reason why it should do so, अतद्गुण occurs. Thus, अतद्गुण is developed when a न्यूनगुण thing does not assume the quality of an उत्कृष्टगुण thing, even though the two are near each other and, therefore, there is every reason why such an assumption should take place. Hence, the title अतद्गुण is to be explained as न तस्य अत्युज्ज्वलगुणस्य गुणः गुणस्वीकारः न्यूनगुणेन इत्यर्थः अस्मिन् इति अतद्गुण.

Stanza 173—This stanza is हाल's गाथासप्तशती 7. 65. It is an address to a nāyaka by a nāyikā, who suggests that though she is in love with him, he does not reciprocate her feelings. In the first half, the lady says that though the nāyaka is white i. e. possessed of brilliant virtues (धवलः शुक्लः उज्ज्वलगुणश्च), yet he has reddened her heart i. e. created love in her heart (रञ्जितं रक्तवर्णयुतं सानुरागं सप्रेमं वा कृतं च). The idea in the first half is that the lady fell in love with the man on account of his virtues. Now she has enthroned him in her heart, which is filled with राग i. e. redness and love. Yet he does not become रक्त i. e. red and affectionate (अनुरक्त). It will be noticed that धवल, रञ्जित, राग and रक्त are paronomastic. The pun on राग,रक्त and रञ्जित is very common and is based on the Sanskrit idea that the colour of love is red. The word सुभग possesses the sense which is special in Sanskrit erotic poetry viz. that fortunate fellow after whom ladies run. The usual rule is that man runs after woman. But when this is reversed, Sanskrit poets call such a man सुभग.

The second half of the stanza is an example of अतद्गुण. Here हृदय is अत्युज्ज्वलगुण and सुलभ नायक is न्यूनगुण. Though the धवल नायक is in contact with the रागभरित हृदय, he receives no tinge of राग (redness; love). योग्यता consists in the nāyaka's being in the heart of the nāyika and his being धवल. For, the close contact with the रागभरित हृदय should have endowed him with राग. Besides a धवल colour is very susceptible and readily receives another, especially a strong one like red. But as the nāyaka has not attained रक्तता (redness; love), though joined with the exceedingly red mind अतिरक्तेनापि–Here construe अपि with संयुक्तः thus : अतिरक्तेन मनसा संयुक्तः अपि), the figure अतद्गुण is developed in this line.

It should be noted that the stanza contains two more figures. The first half has विषम of the third kind, which consists in the qualities of the cause and the effect being opposed to each other. Here the cause is नायक : who is धवल, and the effect is रागः, produced by him in the nāyikā's heart, which is red. Hence, कार्यकारणयोः रागनायकयोः; रक्तधवलौ गुणौ विरुद्धौ इति विषमतृतीयभेदस्योदाहरणमिदम्. Then again, underlying both these विषम and अतद्गुण is श्लेष, because the words धवल, रञ्जित, राग and रक्त are paronomastic. But these two figures are not taken into consideration in quoting the stanza as an example of अतद्गुण, Otherwise the figure would be संसृष्टि in the stanza in general and अङ्गाङ्गिभावसंकर in the second line.

In dealing with the figure तद्गुण we pointed out that the consideration of प्रकृत and अप्रकृत is not relevant or important and should not

have been introduced. The same remark applies to अतद्गुण also. Take the second half of the above stanza, which contains अतद्गुण. It describes the nāyaka and the nāyikā's heart. In our opinion both these are relevant, because the lady wants to convey that though her heart is full of love for him. he does not feel anything for her. But in view of what Mammaṭa says in 'किं च तदिति अप्रकृतम्...प्रतिपत्तव्यम्' we have to suppose that in the above illustration of अतद्गुण the अत्युज्ज्वलगुण रागभरित हृदय is प्रकृत and the न्यूनगुण धवल नायक is अप्रकृत. These two are regarded as such, because the lady's intention is to describe the condition of her heart. The heart is, therefore, प्रकृत and the nāyaka, who is referred to in connection with the description of the heart, अप्रकृत; Note 'तत्र प्रकृतं हृदेयम्, सबोध्यस्तु अप्रकृतः। स्वहृदयवृत्तान्तनिवेदनस्यैव विवक्षिततवात्. प्रदीप

In view of this distinction of प्रकृत and अप्रकृत the name अतद्गुणः means न तस्य (अत्युज्ज्वलगुणस्य प्रकृतस्य हृदयस्य) गुणः (गुणस्वीकारः न्यूनगुणेन अप्रकृतेन नायकेन) यस्मिन् सः. But in explaining तद्गुणः Mammaṭa said 'तस्य अप्रकृतस्य गुणोऽत्रास्तीति.' Thus, owing to the introduction of the consideration of प्रकृत and अप्रकृत, Mammaṭa has to explain the pronoun तत् occurring in तद्गुण and अतद्गुण in different ways. But if we explain तद् as merely अत्युज्ज्वलगुण without saying whether it is प्रकृत or अप्रकृत, it will have exactly the same meaning in both तद्गुण and अतद्गुण.

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किं च...प्रतिपत्तव्यम्—According to Mammaṭa who wants to give unmerited (in our view, of course) importance to प्रकृताप्रकृतयोर्विभागः in this figure, अतद्गुण is of two kinds viz. (1) where the (न्यूनगुण) अप्रकृत (नायक) does not assume the colour of the (अत्युज्ज्वलगुण) प्रकृत (हृदय); and (2) where the (न्यूनगुण) प्रकृत (राजहंस) does not take the colour of the (अत्युज्ज्वलगुण) अप्रकृत (गाङ्गयामुनाम्बु). The first kind is illustrated by stanza 173 and the second by stanza 174.

Now, when we look upon the definition of अतद्गुण from the point of view of its first kind, तत् means प्रकृत (हृदय) and अस्य signifies अप्रकृत (नायक).

Thus, अतद्गुण means the figure where the अप्रकृत does not assume the colour of the प्रकृत. But when the definition is to be made applicable to the second kind, we have to suppose that तत् points to (निर्दिश्यते) अप्रकृत (गाङ्गयामुनाम्बु) and अस्य to प्रकृत (राजहंस). Therefore, the second kind occurs when the प्रकृत does not adopt (नानुविधीयते) the form i.e. the quality (रूपम्) of the अप्रकृत for some reason.

It will thus be seen that owing to the introduction of the consideration of प्रकृत and अप्रकृत Mammaṭa has to change the meanings

of the words तत् and अस्य occurring in the definition of अतद्गुण. That is why we maintain that the consideration of प्रकृत and अप्रकृत should have been wholly eschewed in these two figures.

Stanza 174—This stanza tells us that though the royal swan plunges in the white water of the Gaṅgā and the dark (कज्जलाभ) water of the Yamunā, its whiteness is neither heightened nor lessened. Here the water of the Gaṅgā and the Yamunā is अत्युज्ज्वलगुण and the swan is न्यूनगुण. The plunge of the swan in the water represents the योग्यता. In spite of this the swan's colour undergoes no change. That is how अतद्गुण is developed in this stanza.

Now we know that this stanza has been quoted as an illustration of the second kind of अतद्गुण, which arises when the प्रकृत does not take the colour of the अप्रकृत. Therefore, we must see which is the प्रकृत and which the अप्रकृत in this stanza. We have first to note that the stanza is really an example of अप्रस्तुतप्रशंसा and contains the description of a brilliant man, who remains unaffected whether in affluent or in straightned circumstances. So both राजहंस and गाङ्गयामुनाम्बु are really अप्रकृत. Then again, if we look only at the वाच्यार्थ of the stanza, both of them would be प्रकृत. But this would not do. We must somehow or other declare that one is प्रकृत and the other अप्रकृत. Consequently, we decide that the swan, which is the principal object of description, is प्रकृत and गाङ्गयामुनाम्बु, which is referred to in order to glorify its greatness, is अप्रकृत. Thus, the stanza, becomes an illustration of अतद्गुण, where the प्रकृत (राजहंस) does not assume the colour of the अप्रकृत (गाङ्गयामुनाम्बु).

It should be noted that Viśvanātha feels the difficulty of explaining प्रकृताप्रकृतयोर्विभागः in this stanza, which he has quoted in his साहित्यदर्पण apparently from Mammaṭa, and remarks that राजहंस is only comparatively प्रकृत and गाङ्गयामुनाम्बु अप्रकृत. Read साहित्यदर्पण under x. 91 ab.

From the above discussion also it will be seen how inconvenient is the introduction of the consideration of प्रकृत and अप्रकृत in the title of the figure अतद्गुण. This once more confirms our view that reference to प्रकृत and अप्रकृत should find no place in the definitions of तद्गुण and अतद्गुण. तत् in both these terms should be taken in the sense of अत्युज्ज्वलगुण or उत्कृष्टगुण वस्तु. When a न्यूनगुण assumes the quality of an उत्कृष्टगुण owing to association, that is तद्गुण. When it does not inspite of the association, that is अतद्गुण.

It is worth pointing out that Ruyyaka also has been landed in an awkward position by this consideration of प्रकृत and अप्रकृत, which he apparently borrows from Mammaṭa.

Read 'इह न्यूनगुणस्य विशिष्टगुणपदार्थधर्मस्वीकारः प्रत्यासत्त्या न्याय्यः । यदा पुनरुत्कृष्ट गुणपदार्थसंनिधानाख्ये हेतौ सत्यपि तद्गुणस्य उत्कृष्टगुणस्य अनदुहरणं न्यूनगुणेन अननुवर्तनं भवति सोऽतद्गुणः । तस्य उत्कृष्टगुणस्य अस्मिन् गुणा न सन्तीति। यद्वा तस्य अप्रकृतस्य रूपाननु- पहारः सति अननुहरणहेतौ सोऽतद्गुणः । तस्य अप्रकृतस्य गणा नास्मिन् सन्तीति कृत्वा । ('तदेवं व्याख्यानद्वयेन अस्य प्रकारद्वयं दर्शितम्' विमार्शिनी)' अलंकारसर्वस्व pp. 171-176

The absurdity of this is self-evident.

The ancient rhetoricians Bhāmaha. Dāṇḍin, Udbhaṭa, Vāmana and Rudraṭa do not define अतद्गुण. Mammaṭa, is the first rhetorician to do so.

अतद्गुणः and विशेषोक्तिः

Resemblance: In both though a cause sufficient to bring about a result exists, the result does not follow.

Distinction : While विशेषोक्ति extends to all cases of causes not producing their expected results, अतद्गुण represents only one aspect of this violation of the law of causation viz. the case where a thing does not assume the quality of another, though there is sufficient reason for it to do so. Thus, विशेषोक्ति may by regarded as उत्सर्ग, while अतद्गुण may be looked upon as an अपवाद. Note 'अत्र च गुणाग्रहणरूपविच्छित्ति- विशेषाश्रयात् विशेषोक्तेर्भेदः ।' साहित्यदर्पण

अतद्गुणः and विषमः (तृतीयः)

Resemblance: In both there is opposition, between two qualities, based upon कार्यकारणभाव.

Distinction: While charm in this विषम consists in a cause giving rise to an effect opposed to it in colour (e. g. the dark-coloured sword producing white fame), the charm in अतद्गुण lies in one thing not assuming the colour of the other, though there is sufficient reason why it should do so. Thus, in अतद्गुण there is no production of an opposite colour as there is in विषम. Note वर्णान्तरोत्पत्त्यभावाच्च विषमात् (अतद्गुणस्यः भेदः)।' साहित्यदर्पण

(60) व्याघातः or Frustration

When a certain thing, which has been accomplished by some one with a certain means, is made otherwise i. e. is undone or frustrated by another with exactly the same means with a desire to outshining him (जिगीषुतया), that is known as व्याघात. The essentials of व्याघात thus are: (1) Some one accomplishes a certain thing with a certain means. (2) Another undoes or frustrates it with exactly the same means. व्याघात is निष्पन्नवस्तुव्याहतिः (जयरथ p. 137). Consequently, when the same cause produces two opposite results, this figure is not developed.

Thus. 'पाण्डित्येन प्रचण्डेन येन माद्यन्ति दुर्जनाः । तेनैव सज्जना रूढा यान्ति शान्तिमनुत्तमाम्' (रसगङ्गाधर p. 459) is not an example of व्याघात. Similarly, as Jayaratha points ont, कुलममलिनं॰' (st. 117) also is not an example of व्याघात.

जिगीषुतया—This must be taken to stand for जिगीषुतया इव. For, there is no conscious desire to conquer or outshine on the part of one who undoes with the same means what some ane else has accomplished, as we shall see below.

स साधित...व्याघात :—This sentence explains the significance of the title व्याघात. व्याघात: literally means a stroke back, destruction, frustration. As this figure is the cause ('साधित...हेतुत्वात्' इत्यस्य 'साधित... हेतुमत्त्वात्' इत्यर्थः । न खलु अलंकारोऽयं साधित...हेतुः । किंतु अलंकारेऽस्मिन् ईदृशहेतुवर्णनं दृश्यते ।) of the destractian of a thing already accomplished by some one, it is called व्याघात.

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Stanza 175—This is राजशेखर's (925 A. D.) विद्धशालभञ्जिका i. 2. Śiva (विरूपाक्षः = विरूपं ललाटस्थितत्वात् अद्वयम् आक्षि तृतीयनयनं यस्य सः) burnt मनसिज or Cupid to ashes with his eye i. e. with the fire that came out of his third eye. But women of winsome or bewitching eyes (वामे winning, fascinating, from वन् to win, नयने यासां ताः) revive मनसिज i. e. create love in the heart of people by means of the eye itself i. e. by means of glances from their eyes. Thus, the destrucion of Cupid, which was accomplished by Śiva by means of the eye, is undone by women with the same means viz. the eye. That is how व्याघात is developed in this stanza. It should be noted that in creating love with their eyes, women do not entertain any conscious desire to conquer or outshine Śiva. But their very action in undoing the work, which Śiva had accomplished, with exactly the same means establishes their superiority to him. That is why we point out above that जिगीषुतया means जिगीषुतया इव.

It should be noted that व्याघात in the above stanza is based on भेदेऽपि अभेदरूपा अतिशयोक्तिः. व्याघात requires that the previously accomplished thing should be undone by exactly the same means. But here वामलोचनादृक is not the same as विरूपाक्षदृक्. But the two, though भिन्न, are looked upon as अभिन्न. Hence, भेदेऽपि अभेदरूपा अतिशयोक्तिः. Similarly, the मनसिज, that was burnt by Śiva, was different from the मनसिज that women create by means of their glances. But the two are regarded as identical for the purpose of this figure. Here also the same kind of अतिशयोक्ति is at the basis of व्याघात. Thus, व्याघात falls within the scope of Mammaṭa's statement 'सर्वत्र एवंविधविषये अतिशयोक्तिरेव प्राणत्वेनावतिष्ठते, तां विना प्रा येणालंकारत्वायोगात् ।' p. 118

It may be noted that व्याघात leads to व्यतिरेक. When it is said that some one undoes with the same means what another has accomplished, it naturally follows that that some one is superior to that another. Thus, the essential condition of व्यतिरेक, which consists in the superiority of the upameya over the upamāna, is satisfied. Jayaratha in fact maintains that the development of व्याघात is not possible without व्यतिरेक. 'As regards the stanza 'दृशादग्धं०' Jagannātha holds that व्यतिरेक itself is the figure here. Read 'अत्र विचार्यते । व्यतिरेक एवात्रालंकारः । 'जयिनीः' 'विरूपाक्षस्य' 'वामलोचनाः' इति तस्यैव प्रकाशनात् ।' रसगङ्गाधर p. 460

Ruyyaka (p. 139), Jayadeva (चन्द्रालोक 103), Viśvanātha and Jagannātha (p. 459) mention a second kind of व्याघात, which occurs, when some one points out that the same cause can even more easily produce a result exactly the opposite of that which according to another it produces. Viśvanātha thus defines this व्याघात 'सौकर्येण च कार्यस्य विरुद्धं क्रियते यदि ।' साहित्यदर्पण x. 76 ab. Example of this व्याघात is; इहैव त्वं तिष्ठ द्रुतमहमहोभिः कतिपयैः समागन्ता कान्ते मृदुरसि न चायाससहना । मृदुत्वं हेतुः सुभग भवता गन्तुमधिकं न मृद्वी सोढा यद् विरहकृतमायासमसमम् ॥ सा. द.

The ancient rhetoricians Bhāmaha, Daṇḍin, Udbhaṭa and Vāmana do not mention व्याघात as a figure. Rudraṭa (काव्यालंकार ix. 52–53) treats of व्याघात as an alaṁkāra , but the nature of his व्याघात is different from that of Mammaṭa. Mammaṭa is, therefore, the earliest writer to define व्याघात of this Kind.

(61) संसृष्टिः or Aggregation

So far Mammaṭa has dealt with 60 figures, which are known as शुद्ध i. e. unmixed with any others. Though many of the illustrations contained one or more other figures, they were regarded as not charming enough to merit consideration. So ignoring them the illustrations of the various alaṁkāras were quoted ('अलंकारान्तरं च सर्वत्र अव्यभिचारीत्यगणयित्वैव तदलंकारा उदाहृताः)' Now Māmmaṭa proceeds to deal with two mixed figures i. e. figures which are the result of the combination of two or more of the figures treated of in the ninth and the tenth Ullāsas i. e. two or more शब्दार्थालंकारs

Here a question presents itself : Will a combination of figures possess a charm distinct from the charm of the individual figures which are combined ? In answer to this it is pointed out that just as when some one puts on more than one ornament, they conduce to a special kind of charm, distinct from the charm of the individual ornaments, even so a combination of more than one figure

gives rise to some special strikingness, which is distinct from the strikingness of the individual figures. Read 'यथा लौकिकानामलंकाराणां हिरण्मयानां मणिमयानां च पृथक् सौन्दर्यहेतूनामन्योन्यसंबन्धेन चारुत्वातिशयो दृश्यते, तथैव काव्यालंकाराणां रूपकादीनां मिथःसंबन्धेन सौन्दर्यातिशयः प्रतीयते ।' प्रतापरुद्रीय p. 472

Combination of more than one figure in a stanza may take place in two ways viz. (1) When the figures exist in a stanza with distinction (भेदेन) i. e. distinctly or independently of one another i. e. without mutual dependence. The mixed figure, which arises from such combination, is known as संसृष्टि or Aggregation. (2) When the figures are in some way mutually connected. Such combination gives rise to a mixed figure, which is called संकर or Commixture.

संसृष्टि represents what in chemistry is called a mixture, while संकर stands for a compound. In संसृष्टि each of the combined figures retains its own independent character. In संकर the figures are inseparably mixed together. संसृष्टि arises from संयोगन्याय or तिलतण्डुलन्याय, while संकर from समवायन्याय or नीरक्षीरन्याय.

सेष्टा...स्थिति :—This is Mammaṭa's definition of संसृष्टि, which is admitted (इष्टा अङ्गीकृता) to mean the existence (स्थितिः) of these figures with distinction i. e. independently of one another. एतेषाम्—The plural is not significant. This means that संसृष्टि arises from the combination, not necessarily of three or more figures, but also of two. समनन्तरमेव just without interval i. e. in the ninth and tenth Ullāsas which have gone before. यथासंभवम्—This suggests that संसृष्टि possesses three varieties viz. (1) the aggregation of two शब्दालंकारs, (2) the aggregation of two अर्थालंकारs and (3) the aggregation of a शब्दालंकार and an अर्थालंकार. अन्योन्यनिरपेक्षतया is the paraphrase of भेदेन. एकत्र...उभयत्रापि—This represents the explanation of इह in the Kārikā and refers to the three varieties of संसृष्टि viz. शब्दालंकारसृष्टि, अर्थालंकारसंसृष्टि and शब्दार्थालंकारसंसृष्टि. एकार्थसमवायस्वभावा = एकस्मिन् अर्थे शब्दरूपे अर्थरूपे उभयरूपेवा आधारभूते समबायःअलंकारयोः अलंकाराणां वा संबन्धः स्वभावः तत्त्वं यस्याः सा. This is intended to explain the title संसृष्टि given to this figure. The figure is so called, because its nature consists in the connection of two or more figures with one entity or object viz. the support of the figures, which is made of either word or sense or both.

Stanza 176 — This is माघ's शिशुपालवध 6. 14. It describes the effect produced in a lovely damsel by a bee hovering round her face.

This stanza is an example of शब्दालंकारसंसृष्टिः. The two figures of word that are present in this stanza, independent of each other, are

अनुप्रास or alliteration and यमक or rhyme. In the first half there is alliteration of the consonant म्, in the third quarter there is alliteration of ल and in the fourth quarter there is rhyme in लकलो-लकलो. That is how the stanza is an example of the संसृष्टि of two शब्दालंकारs viz. अनुप्रास and यमक.

अनुप्रास has been explained earlier, यमक is thus defined:

स्वरव्यञ्जनसमुदायपौनरुक्त्यं यमकम् । अलंकारसर्वस्व p. 21;

Stanza 177—This stanza has been quoted as an exmple of उत्प्रेक्षा, (v. 26). The first line contains उत्प्रेक्षा and the second उपमा. But these are independent of each other. Therefore. it is an example of अर्थालंकारसंसृष्टि.

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पूर्वत्र...उपमोत्प्रेक्षे—These two sentences explain how stanzas 176 and 177 illustrate शब्दालंकारसंसृष्टि and अर्थालंकारसंसृष्टि respectively. तथाविधे=परस्परनिरपेक्षे. Supply 'संसृष्टि प्रयोजयतः' after उपमोत्प्रेक्षे.

Stanza 178—This stanza describes a village wench, whose beauty created joy, who stole the hearts of youths and whom nobody could control.

Here in 'णत्थि एत्थ' there is छेकानुप्रास, consisting in the repetition once of the consonants त् and थ् and in 'एनां तरुणानां हृदयलुण्टाकीम्' there is रूपक, represented by the superimposition of the character of a thief on the girl. छेकानुप्रास is a शब्दालंकार and रूपक is an अर्थालंकार. Both these figures are independent of each other. Hence, the stanza is an example of शब्दार्थालंकारसंसृष्टि.

अत्र...न्यानपेक्षे—Supply संसृष्टिं प्रयोजयतः, संसर्गश्च...समवेतत्वात्–This clause explains where the combination of the two figures viz. the शब्दालंकार छेकानुप्रास and the अर्थालंकार रूपक takes place. संसृष्टि requires that the two figures should be combined and Mammaṭa here tells us that there exists the combination of those two, because they both are connected with each other in one place viz. in the sentence or in the stanza. समवेतत्वात्=परस्परसंबद्धत्वात्. Mammaṭa thinks it necessary particularly to point out this fact to us, because here there is a combination of a शब्दालंकार and an अर्थालंकार and it is likely that the two would be regarded as अनेकत्र स्थित or अनेकार्थसमवेत.

It should be noted that in the case of शब्दालंकारयोः संसृष्टिः and अर्थालंकारयोः संसृष्टिः the one abode where the two figures meet and become combined is शब्द and अर्थ respectively. But in the case of शब्दार्थालंकारयोः संसृष्टिः शब्द and अर्थ cannot be regarded as the meeting place, because they are two different entities and would constitute

two different abodes. संसृष्टि requires one abode. Hence, Mammata points out that the one abode for शब्दार्थालंकारयोः संसृष्टिः is either the sentence or the stanza, Thus 'एकत्र वाक्ये छन्दसि वा' represents the paraphrase of इह occurring in the Kārikā in the case of शब्दार्थालंकारयोः संसृष्टिः. In the case of शब्दालंकारयोः संसृष्टिः and अर्थालंकारयोः संसृष्टिः on the other hand इह means शब्दभागे एव and अर्थविषय एव respectively, It will thus be seen that in view of this new paraphrase 'एकत्र वाक्ये छन्दसि वा' of इह, which Mammata gives for शब्दार्थालंकारयोः संसृष्टिः, his previous paraphrase 'उभयत्रापि' in the वृत्ति must be regarded as inaccurate and as having been given without proper thinking. It may be pointed out that if इह is explained as छन्दसि, this explanation would be applicable to all the three varieties of संसृष्टि.

The clause संसर्गश्च...समवेतत्वात्' can also be interpreted in a slightly different way. एकत्र वाक्ये छन्दसि वा समवेतत्वात् can be taken in the sense of 'on account of their being connected in i. e. with one sentence or stanza (एकेन वाक्येन छन्दसा वा समवेतत्वात्)'. समवेतत्वात् here signifies एकवाक्यसंबद्धत्वात् एकछन्दःसमवेतत्वात् वा. This means as the शब्दालंकार and अर्थालंकार in शब्दार्थालंकारयोः संसृष्टिः are each connected with one common sentence or stanza, they become indirectly connected with each other and thus give rise to the combination, which is necessary for their संसृष्टि.

Though many ancient rhetoricians mention mixed figure, Udbhaṭa is the earliest writer to make two distinct figures, संकर and संसृष्टि, from the combination of figures and Mammaṭa seems to follow him in this.

(62) संकरः or Commixture

When figures do not rest in themselves i. e. are not independent of one another become related to one another as subordinate (अङ्गम्) and principal (अङ्गिन्), संकर is developed. This is Mammaṭa's definition of the first kind of संकर, which has in all three varieties (1) आङ्गिभावसंकर or अनुग्राह्यानुग्राहकभावसंकर (2) संदेहसंकर and (3) एकपदप्रतिपाद्यसंकर, एकव्यञ्जकानुप्रवेशसंकर (Vide काव्यप्रकाश 4th Ullāsa p. 186 वामनाचार्य), एकाश्रसंकर or एकवाचकानुप्रवेशसंकर. Supply एतेषामलंकाराणाम् after अविश्रान्तिजुषाम्. The plural is not to be regarded as significant so that संकर with only two figures is also possible, as in stanza 179 below 'परस्परमनुग्राह्यानुग्राहकताम्' is the paraphrase of अङ्गाङ्गित्वम्. This means that the figures, which combine to give rise to संकर, mutually help to heighten the beauty of one another. संकीर्यमाणस्वरूपत्वात्=संकीर्यमाणं परस्परसंश्लेषेण मिश्रयमाणं स्वरूपं येषां ते, तेषां भावः, तस्मात् This explains the title संकर, which is so called, because here the nature of the figures combined becomes mixed.

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Stanza 179-This stanza contains a conventional description of the valour of a certain king. When the king scored a victory, the enemy wives retired to the forest where they were robbed of all their ornaments :except the pearl-necklaces. These were mistaken for garlands of gunja-fruit since owing to the lustre of their lower lips the necklaces had turned red. Notice the different words used to convey the idea of 'snatched or seized'. This is with a view to avoiding the fault of कथितपदत्वम् । सीमन्तः is the parting of the hair.

अत्र ... अङ्गाङ्गिभावः—Here Mammaṭa explains how अङ्गाङ्गिभावसंकर is developed in this stanza. The red lustre of the lower lips overpowers the white colour of the pearl-necklaces and makes them red. Thus, the figure तद्गुण arises. Then the foresters mistake the red necklaces for garlands of gunjā-fruit. Here we have भ्रान्तिमान्. The figure भ्रान्तिमान् becomes manifest with the help of तद्गुण (तद्गुणमपेक्ष्य=तद्गुणसाहाय्येन). Hence, भ्रान्तिमान् is अङ्गिन् and तद्गुण is its अङ्ग. Further, तद्गुण appears specially charming to men of poetic appreciation (सचेतसाम्) as the basis of भ्रान्तिमान् (तदाश्रयेण तस्य भ्रान्तिमतः आश्रयेण, तदाश्रयत्वेन इत्यर्थः). That is how अङ्गाङ्गिभावसंकर is developed here.

Thus, according to Mammaṭa, this stanza is an example of अङ्गाङ्गिभावसंकर resulting from the combination of two figures viz. तद्गुण and भ्रान्तिमत्. It will thus be seen that the plural in अविश्रान्तिजुषाम् is not to be understood as विवक्षित. But here it may be pointed out that there are two other figures in this stanza, which Mammṭa fails to notice. First, there is समासगा धर्मवादिलुप्ता उपमा in बिम्बोष्ठः. This उपमा is the आश्रय of तद्गुण. Secondly, the whole stanza is an example of कारणे प्रस्तुते कार्यस्य वचोरूपा अप्रस्तुतप्रशंसा, which is based on भ्रान्तिमत्. What the poet wants to convey is that the king's enemies, either through fear or through defeat, have retired into the forest. This is the कारण, which is प्रस्तुत. Instead of describing it the effect thereof viz. that the foresters deprive the enemies' wives of their ornaments is stated in this stanza. Hence, the figure अप्रस्तुतप्रशंसा arises. Or we may regard the stanza as an example of पर्यायोक्त, if we choose to consider that the प्रस्तुत कारण is coveyed to us through its effect, which also owing to its picturesqueness is प्रस्तुत.

Stanza 180—This stanza is quoted to illustrate संकर arising from the combination of more than two figures. It describes the moon wandering in the sky. The moon is tacitly compared with an ascetic. Its splendours are like the ascetic's matted hair. The dark spot, which

it bears on its orb, is the rosary which the ascetic holds in his hand. The moon is white (विशद), because it has lost the red colour, which it had at the time of its rise. The ascetic is also pure, because he is free from passion. The absence of the red colour in the moon is fancied to be as though due to grief arising from the death of separated lovers which it causes. The ascetic's passionlessness is also fancied to spring as though from the destruction of transitory worldly objects, which to him are now as good as non-existent. While the moon looks pale like ashes, the ascetic is pale with ashes. Then again, the sky is compared with a cemetery. A cemetery is marked with skulls. The sky is spotted with clusters of stars, which stand for the skulls.

उपमा...प्रतीयन्ते—Here Mammaṭa points out that there are four figures in this stanza viz. उपमा, रूपक, उत्प्रेक्षा and श्लेष which are related to each other as subordinate and principal and which consequently give rise to अङ्गाङ्गिभावसंकर. Thus, there is उपमा in जटाभाभिर्भाभिः and पितृवन इव व्योम्नि. रूपक in कलङ्काक्षवलय and तारापरिकरकपाल; उत्प्रेक्षा in वियोगिव्यापत्तेरिव; and श्लेष in करधृत, वियोगिव्यापत्तेः and वैराग्यविशदः. The उत्प्रेक्षा in वियोगिव्यापत्तेरिव is subordinate to the श्लेष in कलितवैराग्यविशदः, for the other sense of paśsionlessness is had from वैराग्य only when we take the उत्प्रेक्षा into consideration. Further, the श्लेष in वैराग्यविशदः is subordinate to the उपमा in जटाभाभिर्भाभिः and the रूपक in कलङ्काक्षवलय, for only when the idea of वैराग्य in the sense of passionlessness is apprehended, the wearing of matted hair and the holding of a rosary become possible. Then again, the रूपक in तारापरिकरकपाल is subordinate to the उपमा in पितृवन इव व्योम्नि, for there is no similarity intrinsically between the sky and the cemetery. The comparison is, however, made possible by the superimposition of skulls on clusters of stars, which arises from their white colour. Thus, as these four figures are mutually related to one another as subordinate and principal, we have अङ्गाङ्गिभावसंकर in this stanza.

It must be noted that there is in this stanza a fifth figure viz. समसोक्ति, which Mammaṭa has not noticed. Owing to the paronomastic adjectives करधृतकलङ्काक्षवलय and कलितवैराग्यविशदः the behaviour of an ascetic is attributed to the moon. That is how समासोक्ति is developed here. Mammaṭa's failure to mention समासोक्ति is explained by his commentators by saying that it is much too obvious to be pointed out. It will be noted that this is a very lame defence. Surely, समासोक्ति is not quite so abvious as the other figures that Mammaṭa mentions.

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कलङ्क एव अक्षवलयम्° — The problem here is this : कलाङ्काक्षवलयम् can be dissolved either as कलङ्कः एव अक्षवलयम् (रूपकम्) or as कलङ्कः अक्षवलयमिव (उपमा). Which of these two dissolutions is correct ? Or to put it otherwise, which is the figure in कलङ्काक्षवलयम्, रूपक or उपमा ? We have seen before that in such cases the deciding factor is some other word in the compound or in the sentence. In the present case the adjective करधृत becomes a deciding reason (साधकप्रमाणम्) for understanding a metaphor (रूपकपरिग्रहे). When the compound कलङ्क एव अक्षवलयम् (अस्य= कलङ्काक्षवलयमित्यस्य समासस्य) is dissolved as कलङ्क एव अक्षवलयम् and thus understood to contain a metaphor, अक्षवलयम्, which conceals or overpowers the form of कलङ्क, is apprehended as being principal or prominent. The word करधृतं meaning 'held by the hand' is primarily applicable to अक्षवलय, because a rosary alone is everywhere known to be fit for being held by the hand. Thus, as करधृत primarily goes with अक्षवलय and अक्षवलय can attain prominence in a metaphor and not in a simile, the compound must be so dissolved as to bring out a metaphor. That is how करधृत becomes a favourable reason for metaphor.

On the other hand when कलङ्काक्षवलयम् is dissolved as कलङ्कः अक्षवलयमिव so as to bring out a simile, कलङ्क is apprehended as being prominent (उत्कटतया प्रतिपत्तिः). But करधृत meaning 'held by the ray' is not primarily applicable to कलङ्क, for the spot is not held by the ray. It is held by the form or orb (मूर्त्या) of the moon. However, it is here represented to have been held by the ray (कलङ्कस्य करधारणम्) on account of the use of the paronomastic word करधृत. As a matter of fact the holding of the spot by the ray is not true at all (असदेव), but is metaphorically (उपचर्य=उपचारेण लक्षणया वा) represented as true owing to the proximity of the orb and the ray (प्रत्यासत्त्या = कलङ्कस्य वस्तुवृत्तेन धारिका मूर्तिः, उपचारेण धारकः करः इत्येतयोः सांनिध्येन). The spot is really held by the orb. The ray belongs to the orb and possesses the orb as its आश्रय. Thus, both are प्रत्यासन्न to each other. Consequently, the spot, which is held by the one viz. the orb, is metaphorically represented as having been held by the other viz, the ray. It will thus be seen that as the spot is not really held by the ray we shall have to resort to metaphor (उपचारः) in making the word करधृत applicable even to the principal thing viz. the spot (मुख्येऽपि उपमितसमासे मुख्यभूते कलङ्केऽपि) when we dissolve the compound कलङ्काक्षवलयम् in such a way as to bring out a simile. And it is not desirable that meataphor should be resorted to in making an adjective go with the principal. Such a resort can be made

in the case of the non-principal thing viz. the उपमान in an उपमा or the उपमेय in a रूपक. Therefore adjective करधृत shows that कलङ्काक्षवलयम् must not be regarded as embodying a simile.

The whole discussion reduces itself to this. करधृत is paronomastic and primarily signifies both: 'held by the hand' and 'held by the ray.' It is intended to go with both अक्षवलय and कलङ्क. But in its primary sense the word is applicable to अक्षवलय and not to कलङ्क, to which it becomes applicable only in its secondary sense. Therefore, the compound कलङ्काक्षवलयम् should be so dissolved as to give prominence to अक्षवलय, which is done by understanding it to contain a metaphor. For, the general rule is that the common epithet should be primarily applicable to the prominent thing and secondarily to the non-prominent. Note 'मुख्यविषयोपचारापेक्षया च अमुख्योपचार एव श्रेयान्।' प्रदीप. The prominent thing in a simile is the उपमेय. In a metaphor prominence belongs to the उपमान.

एवंरूपश्च...दृश्यते—In stanzas 179 and 180 Mammaṭa illustrated अङ्गाङ्गिभावसंकर arising from the commixture of two and more figures of sense. Now he tells us that such संकर viz. अङ्गाङ्गिभावसंकर is seen in the case of two figures of word also.

Stanza 181—This is रत्नाकर's हरविजय 5. 137. It is addressed to Śiva by Nandin and contains a description of the mountain Meru. On a slope of this mountain the sport of demons has been disturbed and a swift noisy river flows. The powerful excellent elephants on the mountain protect their herd. Construe : अभिहतदानवरासा (अभिहतः आकुलीकृतः नाशितः दानवानां दैत्यानां रासः क्रीडा यस्यां सा) अतिपातिसारावनदा (अतिपाती जववाही सारावः आरावेण शब्देन सहितः नदः यस्यां सा) इयं तटी राजति । अविरतदानवरा (अविरतेन सततवाहिना दानेन मदजलेन वरा उत्कृष्टा) सारा (बलिष्ठा) वनदा (वनानि द्यति खण्डयति इति) सा गजता (गजसमूहः । 'गजसहायाभ्यां चेति वक्तव्यम्' इति वार्तिकेन गजशब्दात् समूहार्थे तल्प्रत्ययः ।) च यूथं स्वकीयं कुलम् अतिपाति अतिशयेन रक्षति । In view of its context the correct interpretation of the first half of this stanza is to take अभिहतदानवरास as a vocative addressed to Śiva.

Here in the second and the fourth quarters there is यमक which consists in ther rpetition of the whole of the second quarter in the fourth. यमक is a शब्दालंकार. Further, the second and the fourth quarters read exactly the same, whether we begin from this end or that. This represents a variety, called अनुलोमप्रतिलोम, of a शब्दालंकार, named चित्र. चित्र is a comprehensive figure, which includes all those quaint arrangements of words in the form of a sword (खड्गबन्धः), a tabor (मुरजबन्धः), a lotus (पद्मबन्धः) and others. Note 'तच्चित्रं यत्र वर्णानां खड्गाद्याकृतिहेतुता ।' काव्यप्रकाश

ix. p. 529 (वामनाचार्य); 'पद्माद्याकारहेतुत्वे वर्णानां चित्रमुच्यते ।' साहित्यदर्पण x. 13a6. As such चित्र includes अनुलोमप्रतिलोम also, which consists in arranging words in such a manner that they read exactly alike from either end. Mammaṭa tells us that these two शब्दालंकारs viz. यमक and अनुलोमप्रतिलोम are mutually dependent (परस्परसापेक्षे) in this stanza. That is how we have शब्दालंकारयोः अङ्गाङ्गिभावसंकरः here.

परस्परसापेक्षे—अङ्गाङ्गिभावसंकर requires that the two figures which give rise to it should be related to each other as subordinate and principal. Mammata quotes stanza 181 to illustrate शब्दालंकारयोः अङ्गाङ्गिभावसंकरः· He tells us which two शब्दालंकारs are present in the stanza, but does not explain how अङ्गाङ्गिभाव exists between them. He simply remarks that the two figures viz. यमक and अनुलोमप्रतिलोम are mutually dependent. Here one has to note that it is not easy to see how these two figures are dependent on each other. As a matter of fact they are independent and have nothing to do with each other. Vāmanacarya explains their mutual dependence by pointing out that a long rhyme such as a पादयमक and अनुलोमप्रतिलोम are each difficult to achieve and charming. But in order to attain special charm they require each other's assistance. That is how mutual dependence between them arises. Read 'पादयमक-अनुलोम-प्रतिलोमयोः प्रत्येकमेव दुष्करतया विदग्धमनोऽनुरञ्जकम्, तयोः साहित्यं तु सुतरां (अतिशयेन) विदग्धमनोऽनुरञ्जकमिति परस्परचारुत्वातिशये परस्परमपेक्षेते इत्याभिप्रायः ।' वामनाचार्य P. 759. This explanation is by no means convincing. By such argument any two figures that are found in a stanza can be regarded as mutually dependent. The truth is that अङ्गाङ्गिभावसंकरः of two शब्दालंकारs is not possible. Stanza 181 should, therefore, be regarded as an example of either शब्दालंकारयोः संसृष्टिः or शब्दालंकारयोः एकपदप्रतिपाद्यसंकरः.

Ruyyaka criticizes Mammaṭa for his शब्दालंकारयोः अङ्गाङ्गिभावसंकरः Read अलंकारसर्वस्व । p. 199

We have here to point out that this शब्दालंकारयोः अङ्गाङ्गिभावसंकरः is Mammata's own creation. Uddhata mentions a variety of संकर, called शब्दार्थवर्त्यलंकार, which is thus defined 'शब्दार्थवर्त्यलंकारा वाक्य एकत्र भासिनः । संकरो वा ।' काव्यलंकारसंग्रह p. 65. It is sometimes believed that this corresponds to Mammata's शब्दालंकारयोः अङ्गाङ्गिभावसंकरः. But this in incorrect. Udbhata's शब्दार्थवर्त्यलंकार संकर corresponds to Mammata,s शब्दालंकारयोः संसृष्टिः and has nothing to do with his शब्दालंकारयोः अङ्गाङ्गिभावसंकरः अलंकारसर्वस्व p. 204.

Another point to note is that the Udyota thinks that Mammaṭa is here criticizing Ruyyaka. This is incorrect, because Ruyyaka came after Mammaṭa and not before him. So Mammata could not be

criticizing him. On the contrary, Ruyyaka's words, quoted above, clearly show that he is criticizing Mammata. His commentator Jayaratha knows this.

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एकस्य च ग्रहे न्यायदोषाभावादनिश्चयः—This is Mammata's definition of the second kind of संकर, called संदेहसंकर. When owing to the absence of a favourable reason (न्यायः) or an unfavourable reason (दोषः) for understanding (ग्रहे) any one of two or more figures in a stanza there is uncertainty (अनिश्चयः) as regards the figure therein, संदेहसंकर arises.

द्वयोः...द्वितीयः संकरः—In this passage Mammata explains how the second kind of संकर, known as संदेहसंकर, is developed. Two or more figures are found in a stanza. But they cannot be simultaneously present therein owing to intrinsic opposition between them. There is neither a favourable reason for understanding one of them, nor an unfavourable one for excluding the others so that (येन) one of the figures could be regarded as the figure of the stanza. Thus, the second संकर possesses the form of the absence of certainty as regards the figure of the stanza. Though Mammaṭa does not say so defiinitely, this second संकर is known as संदेहसंकर. This name is, however, suggested by the occurrence of the word संदेह in the Vṛtti on the two next illustrations as well as in the Vṛtti on तेनासौ त्रिरूपः परिकीर्तितः ॥ 44 ॥

समुच्चयेन = समुच्चयप्रतिपादकेन कारिकास्थितेन चकारेण. आक्षेपात् = व्यञ्जनात्. In the second half of Kārikā 54, which defines the second kind of संकर the word संकर does not occur. Mammaṭa, therefore, points out that the particle च, which signifies joining together, or conjuction, suggests that the संकर is to be understood here from the first half of the Kārikā.

Stanza 182—This is a description of the ocean. The ocean is deep, full of jewels and of pure colour. But its water is salt. The poet wonders why the creator did not make it full of sweet water.

In this stanza two figures are possible viz. समविशेषणोत्था समासोक्तिः and सादृश्यमात्रमूला तुल्ये प्रस्तुते अन्यस्य अप्रस्तुतस्य तुल्यस्य वचोरूपा अप्रस्तुतप्रशंसा. Here one may say that the sea is प्रस्तुत or that the poet primarily wants to describe the sea. Then owing to similarity of adjectives we obtain the apprehension (प्रतीतिः) of an अप्रस्तुतार्थ viz. a man who is grave or serious in temperament (गंभीर), loaded with wealth (रत्ननिर्भर), of spotless fame or character (निर्मलच्छाय), but whose possessions are not of use to other people (सरसपानीयः किं न कृतः). This gives us the figure समासोक्ति arising from common adjectives. It is to be noted here that

सरसपानीयः is not literally applicable to the अप्रस्तुत पुरुष. But owing to general similarity it is to be metaphorically understood in the sense of परोपयोगिवस्तुमान् and thus regarded as a समविशेषण. Or the Prakrit सरसवाणीओ should be rendered in Sanskirt by सरसवाणीकः (of sweet speech), when going with the अप्रस्तुत पुरुष. This would make the adjective सरसवाणीओ paronomastic. As both साधारण विशेषणs and श्लिष्ट विशेषणs are included under the term समविशेषण, Mammaṭa's statement that समासोक्ति in this stanza arises from विशेषणसाम्य is not in any way affected.

Or one may say that the sea is अप्रस्तुत in this stanza and that by describing it the poet wants to convey the idea of some man who is प्रस्तुत on account of his possessing qualities common with the sea (तत्समगुणतया = तेन अब्धिना तद्गुणैः इत्यर्थः समाः गुणाः यस्य तस्य भावः तया). This gives rise to सादृश्यमूला तुल्ये (कस्मिंश्चित् जलनिधितुल्ये पुरुषे) प्रस्तुते अन्यस्य अप्रस्तुतस्य तुल्यस्य (प्रस्तुतपुरुषतुल्यस्य जलनिधेः) वचोरूपा अप्रस्तुतप्रशंसा.

We have seen before that अप्रस्तुतप्रशंसा and समासोक्ति are exactly the opposite of each other. As such they cannot be simultaneously present in a stanza (एतयोः अलंकारयोः एकत्र समावेशे विरोधः). Which of these two figures is present in stanza depends on what we consider to be प्रस्तुत and what अप्रस्तुत. In the present illustration we have no means of determining whether the ocean or the man is प्रस्तुत. Consequently, we cannot say whether समासोक्ति or अप्रस्तुतप्रशंसा is the figure in this stanza. That is why the stanza is an example of समासोक्त्यप्रस्तुतप्रशंसयोः संदेहसंकरः.

Stanza 182 is an example of the संदेहसंकर of two figures. Mammaṭa now quotes a stanza, which illustrates संदेहसंकर of many figures.

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Stanza 183 — The first line of this stanza describes the beaming or shining orb of the moon, which delights the eye, and the second tells us that darkness, which has enveloped all quarters, has not yet been dispelled. निरुद्धाशम् is paronomastic and means (1) निरुद्धाः आशाः येन तत् which has blocked the quarters and (2) निरुद्धाः आशाः इच्छाः येन तत् which has blocked hopes. तमः also conveys two senses viz. physical darkness and mental gloom (विरहजनितं मनसोऽभास्वरत्वम्).

अत्र किम्० — This passage explains how seven different figures are possible in this stanza according to what we understand to be the intention of the poet. Thus, first if we were to suppose that the poet wants to convey that the time is excitant of love and that he expresses this idea through a different mode (भङ्ग्यन्तरेण) i. e. in a roundabout manner by describing the rise of the delightful moon, the figure would be पर्यायोक्तम्. Or secondly, if the stanza be regarded as having been

said by some one on seeing the shining, delightful face of a lovely girl, it would be an illustration of निगीर्याध्यवसानरूपा अतिशयोक्ति arising from the ascertainment (अध्यवसानम्) of the face as the orb of the moon. Thirdly, if we suppose that the speaker points to the face by the word एतत् and superimposes on it the character of the moon, the figure would be रूपक on account of the force of the superimposition of that orb of the moon on the face (तद्रूपारोपवशात्=तस्य इन्दुबिम्बस्य रूपस्य आरोपः वक्त्रे अभेदेन अध्यारोपः तस्य वशात् सामर्थ्यात्). Fourthly, we may say that the common action of beaming (प्रसीदति) is connected with the प्रकृत face, expressed by एतत्, and the अप्रकृत orb of the moon. This would give rise to क्रियादीपक. In this case we shall have to suppose that एतत् and बिम्बम् stand for two different entities and that the speaker desires to state that the two are to be joined together (समुच्चयविवक्षा) so as to be construed with the common action of beaming. The line then would mean एतद् (वक्त्रम्) इन्दोर्बिम्बं (च) प्रसीदति. समुच्चय is defined as 'परस्परनिरपेक्षया अनेकस्य एकस्मिन् अन्वयः समुच्चयः ।' सिद्धान्तकौमुदी on 'चार्थेद्वन्द्वः' पा. 2. 2. 29. Fifthly, if both the face and the orb, which are connected the with the common action प्रसीदति, are regarded as either प्रकृत or अप्रकृत, figure would be तुल्ययोगिता. Sixthly, if we suppose that the stanza is a description of the evening (प्रदोषः), that the orb of the moon is प्रकृत and that owing to the commoness of the adjective नयनानन्ददायि we apprehend the अप्रकृत face, the figure would be समासोक्ति. And seventhly, if we were to hold that the poet wants to convey the spotlessness of the face, which is thus प्रस्तुत (मुखनैर्मल्यस्य प्रस्तावात् प्रस्तुतत्वादित्यर्थः) and does so by giving a description of the moon, the figure would be अप्रस्तुतप्रशंसा. Thus, as there is doubt about many figures, the figure in the stanza is this very संदेहसंकर.

From the two examples of संदेहसंकर that have been quoted and explained by Mammaṭa it is clear that this kind of संकर is possible only in the case of अर्थालंकारs or figures of sense. Doubt such as gives rise to संदेहसंकर is not possible in the case of शब्दालंकारs. Neither Mammaṭa nor any of the other rhetoricians mentions this important characteristic of संदेहसंकर.

यत्र तु ... न संशयः—Mammaṭa defined संदेहसंकर as the uncertainty regarding which is the figure in a particular stanza arising from the absence of a favourable reason and an unfavourable reason for understanding any one figure as the figure therein. Now he tells us that where one of the two (अन्यतरः) viz. a favourable reason (न्यायः) and an unfavourable reason (दोषः) is present, there one figure from among

many (एकतरस्य = बहूनामलंकाराणां मध्ये एकस्य) having been determined as the figure of the stanza, there is no doubt and consequently no संदेहसंकर.

न्यायश्च साधकत्वम्० —Mammata now proceeds to define and illustrate the terms न्याय and दोष. न्याय: or a favourable reason means the property of being conducive (साधकत्वम्), or of being favourable (अनुकूलता), to a particular figure. दोष: or an unfavourable reason on the other hand means the property of being adverse or detrimental (बाधकत्वम्), or of being unfavourable (प्रतिकूलता), to a particular figure. Pratiharendurāja explains these terms in a simple manner न्याय: साधकं प्रमाणम् दोषो बाधकं प्रमाणम् ॥ p. 64

Stanza 184—This line of a stanza describes the lovely face of a laughing lass and is an example of a न्याय or a favourable reason.

Here the apparently doubtful word is वक्त्रशशी. Is this to be dissolved as वक्त्रं शशी इव (उपमा), or as वक्त्रमेव शशी (रूपकम्)? हासद्युतिः is the deciding expression. It its primary sense हासद्युतिः is applicable to the face only. For, laugh primarily belongs to the face and not to the moon. Therfore, it is said that हासद्युतिः attains favourableness of Simile in the face and thus leads to उपमा. But हासद्युतिः is at the same time not quite so unfavourable to रूपक. For, the moon can be said to laugh metaphorically in the sense of shining with its light. Therefore, हासद्युतिः is not detrimental (बाधक) to Metaphor. साधिका बाधिका वा।' प्रदीप.

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उपमायाः साधकम्—Here we expect the words to be उपमायाः साधिका, as the expression refers to हासद्युतिः. As it is, साधकम् should be regarded as having been used in the neuter, according to the Vārtika 'सामान्ये नपुंसकम्.'

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Stanza 185—This line of a stanza is another example of a न्याय. Here the apparently doubtful word is वक्त्रेन्दुः. The word अपरः (another or second) is the deciding factor. When the regular moon is spoken of as 'another' or 'second,' it follows that one moon has already been referred to. That, moon is naturally the moon in the form of the face (वक्त्रमेव इन्दुः). Thus, the idea of अपर is favourable to the moon i. e. favourable to the comprehension of the moon as principal in the word वक्त्रेन्दौ (इन्दोः अनुगुणम् = वक्त्रेन्दौ इत्यत्र इन्दोः प्रधानतया प्रतीतो अनुकूलम्). Hence, अपरत्वम् conduces to the figure रूपक, where the moon is apprehended as principal. Here also we have to note that अपरत्व is not unfavourable to the face i. e. is not detrimental to Simile (वक्त्रम् इन्दुरिव), wherein the face is apprehended as principal.

For, we can somehow understand अपर in the sense of 'other than the face' and thus avoid the suggestion that one moon has been mentioned before. Hence, अपरत्व does not become detrimental to Simile.

Mammaṭa has so far quoted two examples of न्याय, one of a reason favourable to उपमा and the other of a reason favourable to रूपक. Now he cites two examples of दोष, one of a reason unfavourable to उपमा and the other of a reason unfavourable to रूपक.

Stanza 186—Here the doubtful word is राजनारायणम्. Is this to be dissolved as 'राजा नारायणः इव तम्' (उपमा), or 'राजा एव नारायणः तम्' (रूपकम्)? आलिङ्गति is the deciding expression. Embrace, practised by the beloved of another towards some one who is similar to her lover (सदृशम् = स्वप्रियकरसदृशम्), is impossible. Therefore, आलिङ्गन drives away or rules out Simile. For, if we understand a Simile here, the उपमेय viz. the king would be prominent and embrace would have to be construed with him. And this is impossible, as we have just seen. Therefore, आलिङ्गन is बाधक of उपमा. Consequently, राजनारायणम् must be understood to be an example of रूपकम् (राजा एव नारायणः तम्).

It will be seen that when we say that आलिङ्गन is बाधक of उपमा, it follows that it is साधक of रूपक. But it is not referred to in that character, because, as Mammaṭa will tell us at the end of his Vṛtti on the next illustration, बाधकत्व which definitely rules out a certain figure, is apprehended more prominently than साधकत्व.

Stanza 187—This stanza is धर्माचार्य's पञ्चस्तवी iii. 1. The first two lines are 'आनन्दमन्थरपुरन्दरमुक्तमाल्यं मौलौ हठेन निहितं महिषासुरस्य।' This stanza is also quoted in the अलंकारसर्वस्व p. 179, the कुवलयानन्द p. 179 and the अलंकारकौस्तुभ p. 412. Here the apparently doubtful word is पादाम्बुजम्. Is this to be dissolved as पादः एव अम्बुजम् (रूपकम्), or पादः अम्बुजमिव (उपमा)? The deciding word is मञ्जुमञ्जीरशिञ्जितमनोहरम् (मञ्जुना मधुरेण मञ्जीरस्य नूपुरस्य शिञ्जितेन रणितेन मनोहरं मनोरमम्). The jingling of an anklet is unfavourable to a lotus, because it is impossible for a lotus to have any connection with it. Therefore, the jingling is stated to be contradictory or detrimental to metaphor. For, if पादाम्बुजम् were a metaphor (पादःएव अम्बुजम्), अम्बुजम् would be principal. But मञ्जीरशिञ्जितम् cannot be connected with it. Hence, we must not understand a metaphor in पादाम्बुजम् i. e. we must not dissolve it as पादः एव अम्बुजम्, but as पादः अम्बुजमिव so as to bring out an उपमा or a simile.

न तु पादे अनुकूल... प्रतिपत्तेः—We have seen before that मञ्जीरशिञ्जितम् is unfavourable to अम्बुज and hence detrimental to रूपक. From this it

follows that it is favourable to पाद and hence conducive to उपमा. But it is not designated उपमासाधक in preference to रूपकबाधक, because a reason which is detrimental to a certain figure and, therefore, sets aside or negatives the presence or understanding of that figure (विध्युपमर्दिनः विधिः विधानं विहितः ज्ञातः अलंकारः इत्यर्थः तमुपमर्दयितुं निराकर्तुं शीलमस्य तस्य, कस्यचिदलंकारस्य विधिं विधानं स्थितिं प्रतिपत्तिं वा निराकर्तुमित्यर्थः), is apprehended more prominently than that i. e. than a reason which is favourable to the understanding of another figure (तदपेक्षया = साधकापेक्षया).

The question here is : Should मञ्जीरशिञ्जितम्, or the abjective मञ्जु-मञ्जीरशिञ्जितमनोहरम्, which is both detrimental to Metaphor and conducive to Simile, be designated रूपकबाधक or उपमासाधक? The answer is that in such cases the rule 'प्राधान्येन व्यपदेशा भवन्ति' is to be followed. In the present case it is maintained that बाधकत्व or the character of being detrimental to figure is apprehended more prominently than साधकत्व or the character of being conducive to a figure. For, while बाधकत्व is decisive, साधकत्व is not definitely so. When we say that an attribute such as मञ्जीरशिञ्जितम् is बाधक or detrimental to रूपक, it definitely rules out the possibility of that figure being there. On the other hand when we say हसन is साधक or favourable to उपमा in 'मुखचन्द्रः हसति', it does not definitely set aside the possibility of its being somehow favourable to रूपक as well, for हसन is metaphorically applicable to चन्द्रः. Thus, बाधकत्व being free from any doubt and hence decisive appears more prominent than साधकत्व, which is not so decisive, because it affords scope for some doubt that another figure may also be possible.

विध्युपमर्दिनः has been understood above in the sense of 'setting aside or negativing the presence or understanding (विधिः) of a certain figure,' The Pradipa notes another interpretation, according to which the expression means 'more powerful than साधक, or favourable (विधिः साधकम् तदुपमर्दि तस्माद् बलीयः)'. बाधक is more powerful than साधक, because it is the basis on which साधक is founded. As long as we do not know that मञ्जीरशिञ्जितम् is impossible in a lotus, we cannot be sure that it leads to उपमा alone.

एवमन्यत्रापि...परीक्ष्यम् — Supply साधकबाधकत्वम्. Mammaṭa here just tells us that in other places also the question as to whether an adjective is साधक or बाधक shovld be examined in the same way. In this connection the Udyota quotes 'यस्यानिशं दिविषदश्चरणारविन्दमुत्तंसयन्त्यमित-भक्तिभरावनम्राः' as an example where उत्तंसयन्ति is बाधक of उपमा, because उत्तंसन cannot possibly go with a foot.

स्फुटमेकत्र ... व्यवस्थितं च — This is Mammta's definition of the third variety of संकर, known as एकपदप्रतिपाद्यसंकरः. It arises when two figures, one of word and the other of sense, are distinctly (स्फुटम् is to be taken as an adverb, as is shown by its paraphrase स्फुटतया) stationed (व्यवस्थित) in one province or place i. e. in one word. 'अभिन्ने (not different i. e. the same) एव पदे' is the paraphrase of एकत्र विषये. Thus, एकपदप्रतिपाद्यसंकर arises when one figure of word and one of sense are distinctly found in one word.

Stanza 188—This is रत्नाकर's हरविजय 19. 1 and contains a description of the evening. The निर्णयसागर edition reads 'स्पष्टोच्छ्वसत्' for स्पष्टोल्लसत्' and 'कलापमुषावतार' for 'कलापमुखावतार.' The Principal clause is दिवसारविन्दं (दिवसः एव अरविन्दम्) संचुकोच (Perfect 3rd singular from सम्+कुच् कुचति to contract or close). स्पष्टं यथा स्यात् तथा उल्लसन्तः स्फुरन्तः किरणाः एव केसराः किञ्जल्काः (filaments) यस्य तादृशं, सूर्यबिम्बं रविमण्डलमेव विस्तीर्णा विशाला कर्णिका वराटः (pericarp or seed-vessel) यस्य तथाभूतम्. The lotus in the form of the day possessed the shining rays of the sun for its filaments and the orb of the sun for its pericarp or seed-vessel. श्लिष्टाः परस्परसम्बद्धाः अष्टौ दिशः एव दलकलापः यस्य तादृशं, मुखं रात्रेः प्रारम्भः तस्य अवतारेण आगमनेन बद्धः रचितः अन्धकारः एव मधुपावलिः भ्रमरपङ्क्तिः यस्य तथाभूतम्. With the निर्णयसागर reading '० कलापमुषावतार ०' श्लिष्टाष्टदिग्दलकलापम् is one adjective and उषावतारबद्धान्धकारमधुपावलि is another. Here उषावतारः means रात्र्यवतारः. Note 'उषा रात्रिर्निशीथिनी' हैमः. The day-lotus had the closely-connected quarters for its collection of petals and the darkness formed at the advent of the evening for its row of bees.

Here in each of the expressions 'किरणकेसर' 'सूर्यबिम्बविस्तीर्णकर्णिक' 'दिवसारविन्द' 'श्लिष्टाष्टदिग्दलकलाप' and 'अन्धकारमधुपावलि we have a शब्दालंकार viz. अनुप्रास and an अर्थालंकार viz. रूपक. Thus, the stanza really contains five examples of एकपदप्रतिपाद्यसंकर. The word एकपद in 'एकपदानुप्रविष्टौ' stands for each of the five expressions pointed out above.

It will be noticed that the whole stanza contains an elaborate metaphor and is an example of समस्तवस्तुविषय साङ्ग रूपक.

From Mammaṭa's definition of एकपदप्रतिपाद्यसंकर it is clear that according to him this kind of संकर arises when one शब्दालंकार and one अर्थालंकार are found in one word. Ruyyaka does not like this idea however. He maintains that this संकर is developed even when two शब्दालंकारs or two अर्थालंकारs occur in one place. Viśvanàtha holds the same view. According to the Pradipa एकपदप्रतिपाद्यसंकर arises also when two शब्दालंकारs are seen in one place. Here अनुप्रास is developed by the

repetition of the consonants क् and ल् and यमक is formed by the repetition of लकलो.

With reference to the view of Ruyyaka and others that एकपद-प्रतिपाद्यसंकर is possible with two शब्दालंकारs and two अर्थालंकारs also, we have to point out that these writers seem to have missed the significance of the expression एकपद. In the examples of एकपद-प्रतिपाद्यसंकर of two शब्दालंकारs and two अर्थालंकारs, that have been quoted above, we note that the संकर occurs, not in एकपद, but in अनेक पदs. Therefore, if any regard is to be paid to the expression एकपद we must hold with Mammaṭa that एकपदप्रतिपाद्यसंकर occurs only by the commixture of one शब्दालंकार and one अर्थालंकार. Two शब्दालंकारs and two अर्थालंकारs are not possible in एकपद or अभिन्ने एव पदे. If, however, we understand एकपद or अभिन्ने एव पदे as an उपलक्षण, or hold that the singular in these two expressions is not विवक्षित, or interpret विषय and पद in the sense of a stanza, it would be possible to have एकपद प्रतिपाद्यसंकर of two शब्दालंकारs or two अर्थालंकारs in अनेक पदs. But this would certainly not be Mammaṭa's view.

तेन (उपरिनिर्दिष्टप्रकारेण) असौ (संकरः) त्रिरूपः परिकीर्तितः—Mammaṭa here concludes his treatment of संकर by stating that it is of three forms or kinds. The names of these three kinds are suggested by the vṛtti viz. अनुग्राह्यग्राहकभावसंकर, संदेहसंकर and एकपदप्रतिपाद्यसंकर.

प्रकारान्तरेण...तत्प्रभेदानाम्—What Mammaṭa means to say here is that the three broad divisons of संकर, given by him above, are the only practicable divisions. Not that it is absolutely impossible to divide संकर in other ways (प्रकारान्तरेण इति समूहैकवचनम् । प्रकारान्तैरित्यर्थः). For example, the अनुग्राह्यानुग्राहकभावसंकर and एकपदप्रतिपाद्यसंकर can be regarded as having as many divisions as there are possible combinations of the शब्दालंकारs and the अर्थालंकारs treated of in the 9th and the 10th Ullāsas. But such divisions (तत्प्रभेदानाम् = प्रकारान्तरेण व्याकृतस्य तस्य संकरस्य प्रभेदानाम्)) would be almost endless and hence not possible to be mentioned.

संसृष्टिः and संकरः

Resemblance : Both arise from the combination of two or more figures either of word or of sense.

Distinction : (1) While the figures in संसृष्टि are independent of each other, those in संकर are connected with each other by the relation of principal and subordinate (1st kind), or are characterized by

uncertainty (2nd kind), or are found in one and the same word (3rd kind). (2) While संसृष्टि proceeds from संयोगन्याय or तिलतण्डुलन्याय, संकर arises from समवायन्याय or नीरक्षीरन्याय.

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इति प्रतिपादिताः ... अलंकाराः — This sentence, which concludes Mammaṭa's treatment of figures, tells us that figures, according to Mammaṭa, are of three kinds viz. शब्दालंकार, अर्थालंकार and उभयालंकार.

कुतः पुनरेष...व्यवस्थाप्यते—This passage discusses the question as to what forms the basis of the three-fold division of figures referred to in the preceding sentence. All figures are equally the cause of imparting excellence of beauty to poetry (तुल्ये काव्यशोभातिशयहेतुत्वे). Why then should there be a rule that a certain figure belongs to word, a certain other to sense and a certain another to both word and sense? In answer to this question Mammaṭa says he has already stated in the 9th Ullāsa that in the matter of the arrangement or division (व्यवस्था) of defects (दोषाः), excellences (गुणाः) and figures (अलंकाराः) into three classes viz. (1) those that belong to word, (2) those that belong to sense and (3) those that belong to both word and sense, अन्वयः or presence and व्यतिरेकः or absence alone are competent (प्रभवतः), because no other reason, which can satisfactorily account for this division, exists. This means that the basis of the division of दोषs, गुणs and अलंकारs into शब्दगत, अर्थगत and उभयगत is the presence and absence of शब्द, अर्थ and both शब्द and अर्थ respectively. The idea is that a figure is determined to belong to that whose presence and absence it follows. Thus, if a figure is present when a certain word is present and is absent when that word is absent, it is a शब्दालंकार. For example, यमक is a शब्दालंकार. An example of यमक is 'स्मरमते रमते स्म वधूजनः' रघुवंश 9. 47. Here if we substitute कामाभिप्राये for स्मरमते, or मोदते for रमते, the figure यमक would vanish. Thus, as यमक follows the presence and absence of certain words, it is determined to be a शब्दालंकार. Then again, उपमा or रूपक is an अर्थालंकार. मुखचन्द्रः is an example of either उपमा or रूपक. Now, as long as the sense 'face–moon' is conveyed, no matter which words are used to convey it, the figures उपमा and रूपक would be present. Thus, वदनेन्दुः, वक्त्रशशी, आस्यमृगाङ्कः etc. are all examples of either उपमा or रूपक. But if we use merely मुखम् or merely चन्द्रः, the figures उपमा and रूपक would not arise. Thus, as उपमा and रूपक follow the presence and absence of the sense 'face–moon', they are determined to be अर्थालंकारs. Further, श्लिष्टे वाचके परंपरितं रूपकम्, illustrated in 'विद्वन्मानसहंस,' is, as we have already seen (Vide pp. 56 and 443), really an उभयालंकार.

or शब्दार्थालंकार, because it follows the presence and absence of both the particular sense as well as the particular word viz. मानस. It will thus be seen that according to Mammaṭa the basis of the threefold division of figures, as of defects and excellences, is अन्वय and व्यतिरेक.

This अन्वय-व्यतिरेक basis of division is practically the same as the basis of शब्दपरिवृत्ति. शब्दालंकारs are शब्दपरिवृत्त्यसह i. e. in शब्दालंकारs we cannot change the particular words, which give rise to the particular figures, and substitute synonyms in their place. अर्थालंकारs on the other hand are शब्दपरिवृत्तिसह i. e. in figures of sense we can exchange the words for their synonyms, but we must not change the sense. उभयालंकारs are those in which some word admits of change with a synonym, while another does not.

उक्तमत्र—This refers to what Mammaṭa has said in the 9th Ullāsa. That passage reads 'इह दोषगुणालंकाराणां शब्दार्थगतत्वेन यो विभागः सः अन्वयव्यतिरेकाभ्यामेव व्यवतिष्ठते । तथाहि । कष्टत्वादिगाढत्वाद्यनुप्रासादयः व्यर्थत्वादिप्रौढ्याद्युपमादयस्तद्भावतदभावानुविधायित्वादेव शब्दार्थगतत्वेन व्यवस्थाप्यन्ते ।' p. 518 (वामनाचार्य)

अन्वयव्यतिरेकौ—These words mean presence and absence, or invariable association and its absence. कस्यचिद् वस्तुनः सत्वे कस्यचिदन्यस्य वस्तुनः सत्त्वमन्वयः । यथा धूमस्य सत्त्वे वह्नेः सत्त्वम् । कस्यचिद् वस्तुनः अभावे कस्यचिद् अन्यस्य वस्तुनः अभावः व्यतिरेकः । यथा वह्नेरभावे धूमस्य अभावः ।

एवं च यथा...लक्षिताः—In this paragraph Mammaṭa tells us that just as the शब्दालंकार पुनरुक्तवदाभासः and the अर्थालंकार (श्लिष्टे वाचके) परंपरितरूपकम् are उभयालंकारs, because they follow the presence and absence of both word and sense, even so the अर्थालंकार शब्दहेतुकः i. e. श्लेषमूलकः अर्थान्तरन्यासः is an उभयालंकार. But in these (श्लिष्टशब्दनिबन्धन) परंपरितरूपक and शब्दहेतुक-अर्थान्तरन्यास strikingness or charm of sense shines prominently. This is the reason why these two are treated among figures of sense (वाच्यालंकारमध्ये=अर्थालंकारमध्ये) even against the true state of things viz. that they are उभयालंकारs. Though Mammaṭa does not say so definitely, he evidently means that पुनरुक्तवदाभास has likewise been treated among figures of word, because therein the strikingness of word appears prominently.

The figure पुनरुक्तवदाभास has been dealt with by Mammaṭa at the end of the 9th Ullāsa, which is devoted to figures of word. It is thus defined : पुनरुक्तवदाभासो विभिन्नाकारशब्दगा । एकार्थतेव, शब्दस्य तथा शब्दार्थयोरयम् ॥ Viśvanātha's definition is 'आपाततो यदर्थस्य पौनरुक्त्यावभासनम् । पुनरुक्तवदाभासः स भिन्नाकारशब्दगः ॥' साहित्यदर्पण x. 2. This figure occurs when words of

different form and different meaning create a superficial impression of repeated sense. पुनरुक्तवदाभास is both a शब्दालंकार and a शब्दार्थालंकार, as the last portion of Mammaṭa's definiton states. We are here concerned with the शब्दार्थालंकार or उभयालंकार पुनरुक्तवदाभास.

An example of (श्लिष्टशब्दनिबन्धन) परंपरितरूपक is 'विद्वन्मानसहंसः' (p. 51) or 'सद्वंशमुक्तारत्नम्' (p. 52). Here the words मानसम् and वंशः are परिवृत्त्यसह, while the words हंसः and मुक्तारत्नम् are परिवृत्तिसह. So this variety of परंपरितरूपक is an उभयालंकार.

शब्दहेतुकोर्थान्तरन्यास means अर्थान्तरन्यास caused by i. e. based on word i. e. a figure of word such as श्लेष. An example of such अर्थान्तरन्यास is उत्पादयति लोकस्य प्रीतिं मलयमारुतः । ननु दाक्षिण्यसंपन्नः सर्वस्य भवति प्रियः ॥ दाक्षिण्यसंपन्नः = (1) दक्षिणदिगागतः (2) सारल्यादिगुणवान्. Here the word दाक्षिण्य is परिवृत्त्यसह. That is why the विशेषस्य सामान्येन समर्थनरूपः अर्थान्तरन्यासः in this stanza is an उभयालंकार.

शब्दहेतुकार्थान्तरन्यासप्रभृतयोऽपि—By the word प्रभृति here are to be understood all those figures of word which are based on श्लेष. Thus, 'सकलकलं (सकलाः कला यस्य तत्,=कलकलेन सहितं यत् तत्) पुरमेतज्जातं संप्रति सुधांशुबिम्बमिव' is an example of शब्दहेतुका or श्लेषमूला उपमा. It is really an उभयालंकार, because the word सकलकलम् is परिवृत्त्यसह.

तत्र = परंपरितरूपके शब्दहेतुकार्थान्तरन्यासप्रभृतिषु च उभयालंकारेषु. वस्तुस्थितिम् = तेषामुभयालंकारत्वम्.

It may be noted that this paragraph offers further indications of Mammaṭa's loose writing. The figures पुनरुक्तवदाभासः and परंपरितरूपकम् are each of two kinds. Out of these four only two viz. शब्दार्थयोः पुनरुक्तवदाभासः and श्लिष्टे वाचके परंपरितरूपकम् follow the presence and absence of both word and sense and are hence उभयालंकारs. But Mammaṭa does not tell us this definitely. He uses the words पुनरुक्तवदाभासः and परंपरितरूपकम् generally. This is inexact writing. Secondly, Mammaṭa mentions शब्दहेतुकार्थान्तरन्यास as though the figure has been treated of before and is known to his readers. But no reference to this variety of अर्थान्तरन्यास, or to a possibility of अर्थान्तरन्यास proceeding from शब्द or श्लेष, is made in his treatment of that figure. Thirdly, in 'अर्थस्य तु तत्र वैचित्र्यम्' तत्र would naturally refer to all the three उभयालंकारs mentioned in the preceding sentence. But it is intended to stand for only two viz. परंपरितरूपक and शब्दहेतुकार्थान्तरन्यासप्रभृति. Fourthly, लक्षिताः is not strictly true of शब्दहेतुकार्थान्तरन्यास, because it is not defined among the figures of sense at all. And fifthly, in this passage we expect Mammaṭa to tell us why the really उभयालंकार (शब्दार्थयोः) पुनरुक्तवदाभासः has been treated of among figures of word.

But he does not do so. The reason 'शब्दस्य तु तत्र वैचित्र्यमुत्कटतया प्रतिभासते' is left for us to infer.

योऽलंकारो...ज्यायान्—Mammaṭa has stated before that the mutual distinction or division (परस्परव्यतिरेकः) of figures into शब्दालंकारs, अर्थालंकारs and उभयालंकारs is based on the अन्वय and व्यतिरेक of शब्द, अर्थ and शब्दार्थ respectively. In this passage he criticizes the view that such division is based on आश्रयाश्रयिभाव. According to this view a figure belongs to that (तदलंकारः) on which it is dependent or by which it is supported (यदाश्रितः). Note 'लोके हि योऽलंकारो यदाश्रितः स तदलंकारतयोच्यते, यथा कुण्डलादिः कर्णाद्याश्रितस्तदलंकारः। एवमिहापि शब्दाद्याश्रितस्तदलंकार इति सिद्ध एव विषयविभागरूपः प्रतिनियमः।' जयरथ p. 205. Thus, शब्दालंकारs, अर्थालंकारs and उभयालंकारs are those that possess शब्द, अर्थ and शब्दार्थ respectively as their support. Against this view Mammaṭa points out that it presupposes, or is itself based on, the idea of अन्वय and व्यतिरेक. For, a specialized relation such as आश्रयाश्रयिभाव is not possible without resort to अन्वय and व्यतिरेक (तदाश्रयणम् = अन्वयव्यतिरेकयोः आश्रयणम्). The idea is when we say that figures are supported by, or are dependent on, either शब्द, अर्थ or शब्दार्थ, we mean that they follow the presence and absence of these. So even when we accept आश्रयाश्रयिभाव as the basis of this three-fold division of figures, we have to rely on the idea of अन्वय and व्यतिरेक as the basis of this आश्रयाश्रयिभाव. It is, therefore, better to hold that the division is based on अन्वय and व्यतिरेक, as stated before.

Who before Mammaṭa held this view that आश्रयाश्रयिभाव is the basis of the division of figures into शब्दालंकारs, अर्थालंकारs and उभयालंकारs and whom consequently he is criticising here cannot be definitely known. For, in none of Mammaṭa's well-known predecessors, who have treated of figures, viz. Bhāmaha, Daṇḍin, Udbhaṭa, Vāmana and Rudraṭa do we find this view mentioned. Ruyyaka, who flourished after Mammaṭa does not approve of Mammaṭa's अन्वय–व्यतिरेक basis and holds that the cause of the three–fold division of figures is आश्रयाश्रयिभाव. Read 'तत्र शब्दालंकारा यमकादयः। अर्थालंकारा उपमादयः। उभयालंकारा लाटानुप्रासादयः। संसृष्टिसंकरप्रकारयोरपि कयोश्चित्तद्रूपत्वात्। लोकवदाश्रयाश्रयिभावश्च तत्तदलंकारनिबन्धनम्। अन्वयव्यतिरेकौ तु तत्कार्यत्वे प्रयोजकौ, न तदलंकारत्वे। तदलंकारप्रयोजकत्वे तु श्रौतोपमादेरपि शब्दालंकारत्व- प्रसङ्गात्। तस्मादाश्रयाश्रयिभावेनैव चिरंतनमतानुस्मृतिः। अलंकारसर्वस्व pp. 204–205. The last sentence of this quotation suggests that the opinion that आश्रयाश्रयिभाव forms the basis of the three–fold division of the figures is ancient. But as we noted above we are unable to trace which ancient rhetorician is responsible for it.

According to the Agnipurāṇa the basis of this three-fold division is apparently अलंकरण or embellishment. Figures of word embellish word

those of sense and those of both word and sense embellish both word and sense. Read अध्याय 344 and 345.

Many commentators such as the authors of the Udyota and the Prabha and Vāmanaçarya say that Mammaṭa here criticizes the view of Ruyyaka. This, we have to point out once more, is impossible, because Mammaṭa is a predecessor of Ruyyaka and not a successor.

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Kārikā 56—Ancient writers like Bhāmaha, Daṇḍin, Vāmana, Rudraṭa and Bhoja mention defects of certain figures, while dealing with them. Mammaṭa does not do this. He states the reason for not doing so in this Kārikā. Though some faults of these figures (एषाम् = अलंकाराणां शब्दालंकाराणामर्थालंकाराणां च) are possible, they have not been separately explained or treated, because they are included, according to special circumstances (यथायोगम् = यथापरिस्थिति, यथासंभवम्), in the faults already mentioned (उक्तेषु = सप्तमोल्लासप्रोक्तेषु) in the 7th Ullāsa. The 7th Ullasa treats of काव्यदोषs. Mammaṭa's plea is that अलंकारदोषs are not so distinct from काव्यदोषs as to merit separate treatment. They can be shown to fall under one or other of the काव्यदोषs dealt with in in the 7th Ullāsa.

In the remaining part of the 10th Ullāsa what Mammaṭa does is to enumerate certain अलंकारदोषs, which have apparently been mentioned by previous writers, and to state that they are included under one or the other of the काव्यदोषs treated of by him in the 7th Ullāsa.

अनुप्रासदोषाः

Three defects of अनुप्रास viz. प्रसिद्ध्यभावः (absence of known-ness), वैफल्यम् (fruitlessness) and वृत्तिविरोधः (opposition to style) are mentioned. Mammaṭa declares that these three are not respectively (यथाक्रमम्) different from प्रसिद्धिविरुद्धता (Opposition to Usage), अपुष्टार्थत्वम् (Non-nourishment of Sense) and प्रतिकूलवर्णता (Unfavourableness of Letters), which have been enumerated among काव्यदोषs in the 7th Ullāsa, because both possess the same nature. Who has mentioned प्रसिद्ध्यभावः, वैफल्यम् and वृत्तिविरोधः as defects of अनुप्रास is not known. Evidently some predecessor of Mammaṭa must have done so.

प्रसिद्धिविरुद्धता or opposition to what is well known has been mentioned by Mammaṭa among 23 अर्थदोषs in the 7th Ullāsa. It is of two kinds viz. (1) लोकप्रसिद्धिविरुद्धता and (2) कविप्रसिद्धिविरुद्धता. An example of (1) is इदं ते केनोक्तम्०' quoted by मम्मट in the 7th उल्लास to illustrate the defect called प्रसिद्धविरोध. 'पादाघातादशोकस्ते संजाताङ्कुरकण्टकः ।' अत्र पादाघातादशोके

पुष्पोद्गम एव कविप्रसिद्धः, न तु अङ्कुरोद्गम इति कविप्रसिद्धिविरुद्धता । is an example of (2).

अपुष्टार्थत्वम् is another अर्थदोष mentioned in the 7th Ullāsa. Mammaṭa's example of अपुष्टार्थत्व is 'अतिविततगगनसरणिप्रसरणपरिमुक्तविश्रमानन्दः । मरुदुल्लासितसौरभकमलाकरहासकृद् रविर्जयति,' where अतिवितत and मरुदुल्लासितसौरभ are अपुष्टार्थ.

प्रतिकूलवर्णता is a वाक्यदोष. It consists in the use of words, which are made of such letters as are opposed to the development of the sentiment that is relevant. Mammaṭa's example of प्रतिकूलवर्णता is 'अकुण्ठोत्कण्ठया॰' (stanza 192).

Stanza 189—This is मयूर's सूर्यशतक 71 and contains a description of the sun's chariot (अहिमरुचेः अशीतकिरणस्य स्यन्दनः रथः). The stanza is an example of अनुप्रासस्य प्रसिद्ध्यभावः. Mayūra here tells us that certain gods praise certain parts of the sun's chariot. The apportionment of certain specified parts of the chariot to certain specified gods for praise is made wholly with a view to secure अनुप्रास or alliteration and not because those gods are known in पुराणs, इतिहासs, and other works as praising those parts. Thus, Viṣṇu (चक्री) is described as praising the row of the spokes of the wheels (चक्राणामराणां कीलकानां पङ्क्तिं परंपराम्), simply because his name चक्री alliterates with चक्रार. And the same is the case with the other gods. This is called अनुप्रासस्य प्रसिद्ध्यभावः. Mammaṭa's contention is that this is not a defect special to अनुप्रास, but is included in प्रसिद्धिविरुद्धता, which has been mentioned by him among अर्थदोषs.

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Stanzas 190 and 191—These stanzas are quoted from रुद्रट's काव्यालंकार 2·22–23, where they occur as an illustration of the मधुरा वृत्ति of अनुप्रास. Here they illustrate अनुप्रासस्य वैफल्यम्. The stanzas are addressed by an unsuccessful suitor to a young girl, who was proceeding to the adode of her lover, accompanied by the jingling of her girdle and anklets.

The second half of stanza 190 is a run-on line.

अनणु तारं (loudly) यथा स्यात् तथा रणन्ती शब्दं कुर्वती मणिमेखला मणिखचिता काञ्ची यस्मिन् । अविरतं संततं शिञ्जाने शब्दायमाने मञ्जू सुन्दरे मञ्जीरे नूपुरे यस्मिन् । रणरणकम् उत्कण्ठाम् ।

अत्र वाच्यस्य॰Here अनुप्रासस्य वैफल्यम् is contained in the adjectives अनणुरणन्मणिमेखलम् and अविरतशिञ्जानमञ्जुमञ्जीरम्. The expressed sense of these two adjectives (वाच्यस्य='अनणुरणन्' 'अविरत॰' इति विशेषणद्वयस्य वाच्यार्थस्य) is apprehended as possessing no charm whatsoever,

even when we ponder over the matter (विचिन्त्यमानम्). The adjectives have been used simply to develop अनुप्रास. That is how they give rise to अनुप्रासस्य वैफल्यम्. Mammaṭa's idea is that this अनुप्रासस्य वैफल्यम् is nothing but his अपुष्टार्थता. For, we can easily see that the adjectives do not nourish the relevant sense. The lady's departure to her lover's abode causes anxiety to the disappointed suitor. The jingling of her girdle and anklets has no effect on that anxiety, which would have been there even if there had been no jingling of those ornaments. That is how these adjectives are अपुष्टार्थ. Thus, what others call अनुप्रासस्य वैफल्यम् is nothing but अपुष्टार्थता.

वाच्यस्य विचिन्त्यमानम्—This is rather an awkward expression. The sense intended is विचिन्त्यमानस्य (अपि) वाच्यस्य.

Stanza 192—The stanza is an address to a female messenger of sweet voice by a nāyaka and contains a request that she should secure for him an embrace of the nāyikā by the neck. कलः मधुरः कण्ठः स्वरः यस्याः तत्संबुद्धिः । अकुण्ठा अप्रतिहता सातिशया या उत्कण्ठा औत्सुक्यं तया आकण्ठं कण्ठपर्यन्तं पूर्णं भरितं मां कम्बुकण्ठ्याः कम्बुः शङ्खः स इव कण्ठो ग्रीवा यस्याः तस्याः नायिकायाः कण्ठे क्षणं कुरु, क्षणमात्रं तस्याः कण्ठालिङ्गनं मां प्रापयस्वेत्यर्थः । कण्ठार्तिं मदीयां तदालिङ्गनौत्सुक्यरूपां पीडाम् उद्धर दूरीकुरु ।

This stanza is an example of अनुप्रासस्य वृत्तिविरोधः. वृत्तिः here is the same as रीतिः or style. Mammaṭa mentions three वृत्तिs in the 9th Ullāsa viz. उपनागरिका, परुषा and कोमला, which, he tells us, correspond to the three रीतिs, mentioned by Vāmana and others viz. वैदर्भी, गौडी and पाञ्चाली. उपनागरिका वृत्ति, which is characterized by letters that reveal the excellence, sweetness, is fit for the delineation of the sentiment of love. In the above stanza the poet has adopted परुषा वृत्तिः. which consists in the use of letters suggesting ओजस् or vigour, though it contains शृङ्गार. That is how it gives rise to अनुप्रासस्य वृत्तिविरोधः. Mammaṭa's point in this connection is that this अनुप्रासस्य वृत्तिविरोधः is nothing but प्रतिकूलवर्णता, which he has mentioned in the 7th Ullāsa. Read 'अत्र उपनागरिकां विमुच्य पुरुषाया अङ्गीकाराद् यो वृत्तिविरोधः स वर्णप्रतिकूल्यान्नातिरिच्यते । प्रभा P. 464.

पूर्वोक्तिरीत्या — This refers to what Mammaṭa has said in the 8th Ullāsa regarding the use of certain kinds of letters to reveal the excellences such as माधुर्य.

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यमकदोषः

पादत्रययमनम् or rhyme in three quarters is a यमकदोष or defect of rhyme, which apparently had been noted by some ancient rhetorician. Who this rhetorician was is again not known. Mammaṭa remarks

that the यमकदोष पादत्रययमनम् is covered by the दोष अप्रयुक्तत्वम्, which he has mentioned in the 7th Ullāsa among 16 पददोषs. अप्रयुक्तत्वम् arises when a poet uses a certain thing, which, though sanctioned by such works as lexicons, is not made current by the generel use of poets. Thus, the words दैवत and पद्म are given in the अमरकोश as both masculine and neuter. But poets generally use these words in the neuter gender. Consequently, if some one were to use them in the masculine gender, the defect अप्रयुक्तत्वम् would arise. Examples are : (1) यथायं दारुणाचारः सर्वदैव विभाव्यते । तथा मन्ये दैवतोऽस्य पिशाचो राक्षसोऽथ वा ॥ का. प्र. (2) भाति पद्मः सरोवरे । सा. द. Similarly poets generally use यमक in one, two or four quarters, because there is the prohibition 'यमकं तु विधातव्यं न कदाचिदपि त्रिपात्'. But if a poet were to use it in three quarters, as in stanza 193, अप्रयुक्तत्व would arise. Thus, पादत्रययमनम्, which is given as a यमकदोष by some, is nothing but अप्रयुक्तत्वम्.

Stanza 193—This stanza tells us by the use of similes how deceitful persons attract the heart of a man, though he may be aware of their wickedness. सदम्भाः (1) सत् विद्यमानम् अम्भः तेजः यस्मिन् in which there is brilliancy. (2) सत् समीचीनम् अम्भः जलं यस्याम् in which there is good water. (3) दम्भेन कपटेन सहिताः possessed of deceit, deceitful. दुरन्तताम्=दुः अन्तः अन्तर्भागः अन्तःकरणमित्यर्थः येषां तेषां भावः ताम्. ग्राहैः नक्रैः (sharks) अवकीर्णा व्याप्ता (crowded) । प्रसभं बलात्कारेण.

Here the rhyme सदम्भाः occurs in three lines only. That is how the defect पादत्रययमनम् is developed. As poets do not generally compose such a rhyme, पादत्रययमनम् is nothing but the defect अप्रयुक्तत्वम्.

उपमादोषाः

Mammaṭa notes 13 उपमादोषs in all and remarks that they are the same as certain defects, mentioned by him in the 7th Ullāsa. This will be clear from the following equations :—

(1) उपमानस्य जातिगतन्यूनता
e. g. चण्डालैरिव
(2) उपमानस्य प्रमाणगतन्यूनता
e. g. वह्निस्फुलिङ्ग इव
(3) उपमानस्य जातिगताधिक्यम्
e. g. अयं पद्मासनासीनः
(4) उपमानस्य प्रमाणगताधिक्यम्
e. g. पातालमिव
} = अनुचितार्थत्वम्

(5) उपमानस्य धर्माश्रयन्यनता
e. g. स मुनिः
} = हीनपदत्वम्

(6) उपमानस्य धर्माश्रयाधिक्यम्
e. g. स पीतवासाः
} = अधिकपदत्वम्

(7) लिङ्गभेदः
e. g. चिन्तारत्नमिव
(8) वचनभेदः
e. g. सक्तवो भक्षिताः
(9) कालभेदः
e. g. अतिथिं नाम
(10) पुरुषभेदः
e. g. प्रत्यग्रमज्जन
(11) विधिभेदः
e. g. गङ्गेव
} = भग्नप्रक्रमत्वम्

(12) असादृश्यम्
e. g. ग्रथ्नामि
(13) असंभवः
e. g. निपेतुः
}

अनुचितार्थत्वम् arises when a word suggests a meaning, which is unfavourable to the sense that is intended to be conveyed. It is one of the 16 पददोषs mentioned in the 7th Ullāsa. An example is: तपस्विभिर्या सुचिरेण लभ्यते प्रयत्नतः सत्रिभिरिष्यते च या । प्रयान्ति तामाशु गतिं यशस्विनो रणाश्वमेधे पशुतामुपागताः ॥ अत्र पशुपदं कातरतामभिव्यनक्ति इति अनुचितार्थम् ।' का. प्र. vii. Viśvanātha's illustration is 'शूरा अमरतां यान्ति पशुभूता रणाध्वरे'.

हीनपदत्वम्, called न्यूनपदत्वम् before, is mentioned among वाक्यदोषs in the 7th Ullāsa. It consists in failure to use a word which is necessary to understand the sense of a sentence. An example is 'तथाभूतां दृष्ट्वा,' v. 3 in 3rd उल्लास, on which Mammaṭa observes 'अत्र 'अस्माभिः' इति, खिन्ने इत्यस्मात् पूर्वम् 'इत्थम्' इति च [पदं न्यूनम्]' । काव्यप्रकाश vii. It may be pointed out that Mammaṭa designates this defect as न्यूनपदत्वम् in the 7th Ullāsa. Why he paraphrases it here by हीनपदत्वम् is not clear. Technical designations are in our opinion शब्दपरिवृत्त्यसह.

अधिकपदत्वम् has also been noted as a वाक्यदोष in the 7th Ullāsa. It consists in the use of a superfluous or redundant word. Mammaṭa's example of this defect is 'स्फटिकाकृतिनिर्मलः प्रकामं प्रतिसंक्रान्तनिशातशास्त्रतत्त्वः । अविरुद्धसमन्वितोक्तियुक्तिःप्रतिमल्लास्तमयोदयः स कोपि ॥' Here the word आकृति in स्फटिकाकृतिनिर्मलः is redundant. स्फटिकनिर्मलः would have been enough to convey the intended sense. Viśvanātha gives 'वाचमुवाच कौत्सः' रघुवंश 5.30 as an example of अधिकपदत्वम्.

One may perhaps note here the distinction between अधिकपदत्वम् and अपुष्टार्थत्वम्. Both अधिक and अपुष्टार्थ words are superfluous and nothing is lost by their omission. Both thus satisfy the test 'यदनुपादाने अर्थो न बाधते'. But while an अधिक पद is absolutely redundant, an अपुष्टार्थ पद conveys a sense which though intended need not have been expressed.

भग्नप्रक्रमत्व has also been mentioned as a वाक्यदोष in the 7th Ullāsa. It arises from उपक्रमोपसंहारयोर्भेदः. When a poet begins with the use of a certain form, but does not repeat that same form, though context requires such repetition, this defect arises भग्नप्रक्रमत्व is of many kinds. An example of प्रतिगतं भग्नप्रक्रमत्वम् is 'नाथे निशाया नियतेर्नियोगादस्तं गते हन्त निशापि याता । कुलाङ्गनानां हि दशानुरूपं नातःपरं भद्रतरं समस्ति ॥' अत्र 'अस्तं गते' इति गतिरूपायाः प्रकृतेः प्रस्तावे 'याता' इति यारूपायाः प्रकृतेः प्रयोगः इति प्रकृतिप्रक्रमभङ्गः ।

तादृशी = उपमानस्य जातिप्रमाणगताः न व्यभिचरतः = नातिवर्तेते.

Bhāmaha, Daṇḍin, Vāmana, Rudraṭa and Bhoja have treated of उपमादोषs in their works. A comparison of their treatment with Mammaṭa's shows that Mammaṭa is indebted to all these five rhetoricians for this part of his Kāvyaprakāśa. None of them, however,

mentions all the 13 उपमादोषs that Mammaṭa notes. But there is not a single उपमादोष from among these 13 that one or the other of these writers does not mention.

Stanza 194—This line is taken from Vāmana and exemplifies उपमानस्य जातिगतन्यूनता. चण्डाल is the name of the lowest and the most despised of the mixed castes in Hindu society, which represents the progeny of a Brāhmaṇa mother and a Śūdra father. As चण्डालs are here represented as the उपमान for युष्माभिः, उपमानस्य जातिगतन्यूनता arises. Mammaṭa declares that this is nothing but अनुचितार्थत्वम्.

Stanza 195—This line is also taken from Vāmana and illustrates उपमानस्य प्रमाणगतन्यूनता. A spark of fire is certainly a very small upamāna for the sun. That is how the defect उपमानस्य प्रमाणगतन्यूनता arises. Mammaṭa says that this is nothing but अनुचितार्थत्वम्.

Stanza 196—This stanza is भामह ii. 55. It is also found in भोज under i. 51. It illustrates उपमानस्य जातिगताधिक्यम्. The Creator, with whom the Çakravāka bird is compared, is ever so much superior to the bird. Though ब्रह्मा is really a द्रव्यवाचक or संज्ञावाचक word, because the creator is only one, ब्रह्मा should be looked upon as जातिवाचक in view of the fact that every कल्प or the period of the duration of the universe has a different Creator. 'ब्रह्मणः कल्पभेदेन भेदाद् ब्रह्मत्वं जातिः ।' प्रदीप. That is how this becomes an example of उपमानस्य जातिगताधिक्यम्. According to Mammaṭa this is nothing but अनुचितार्थत्वम् ।

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Stanza 197—This stanza is taken from Vāmana. The various upamānas are ever so much greater than the upameyas in size or proportion. That is why the stanza illutrates उपमानस्य प्रमाणगताधिक्यम्, which according to Mammaṭa's view is nothing but अनुचितार्थत्वम्.

अत्र चण्डालादिभिः...अनुचितार्थता—In this line Mammaṭa tells us that the upameyas, which form the matter in hand in the four illustrations given above (अत्र = उपर्युक्तोदाहरणेषु), are slighted or brought into ridicule by the various upamānas such as चण्डालs. That is why the illustrations all go under अनुचितार्थता.

Stanza 198—This stanza is quoted from वामन's काव्यालंकार 4. 2. 9. It contains a comparison of the lustrous sage Nārada, marked by the munjā-girdle and dressed in the hide of a black antelope, with the sun, covered with a portion of a cloud. Here मुनिः = अंशुमान् (सूर्यः) and कृष्णाजिनपटः = जीमूतभागः. But the characteristic or property of the उपमान viz. lightning (तडिल्लक्षणः = तडिद्रूपः), which corresponds to the मौञ्जी of the उपमेय, has not been conveyed by any word. That is how the उपमादोष

consisting of उपमानस्य धर्माश्रयन्यूनता arises. Mammaṭa says that this उपमादोष is nothing but न्यूनपदत्वम् or हीनपदत्वम्.

Stanza 199—This stanza is भामह ii. 58. Here we have a comparison of Kṛṣṇa with a cloud. Thus, कृष्णः = मेघः, पीतवासः = शतह्रदा (विद्युत्) and शार्ङ्गम् = इन्द्रायुधम् (rainbow). The उपमान मेघ has an additional characteristic viz. शशिना संसृज्यमानत्वम् (संबध्यमानत्वम्). The moon corresponds to the conch (शङ्खः), which the lord carries, But it has not been mentioned. Therefore, the उपमादोष उपमानस्य धर्माश्रयाधिक्यम् arises. Mammaṭa says that this defect is the same as अधिकपदत्वम्.

In the above stanza a cloud, possessed of lightning and rainbow, is represented as being connected wich the moon at night. This is impossible. For, the phenomenon of rainbow cannot take place at night. This shows that Sanskrit poets sometimes relied on their imagination, rather than observation, for their descriptions,

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लिङ्गवचनभेदोऽपि॰—In this passage Mammaṭa explains the nature of लिङ्गभेद and वचनभेद as उपमादोषs and shows how they fall within the province of भग्नप्रक्रमत्वम्. When the उपमान and the उपमेय differ in gender or in number, and consequently it becomes necessary to change the word expressive of common property so as to make it go with either the उपमान or the उपमेय, with both of which it cannot be construed as it is owing to their different gender or number, the fault लिङ्गभेद or वचनभेद arises, e. g. हंसीव धवलश्चन्द्रः सरांसीवामलं नभः । Here in 'हंसीव धवलश्चन्द्रः' the उपमान (हंसी) and the उपमेय (चन्द्रः) differ in gender. The word expressive of common property is धवलः. It goes with the उपमेय only as it stands. It has to be changed into धवला in order to make it go with the उपमान. Therefore, 'हंसीव धवलश्चन्द्रः' is an example of the उपमादोष लिङ्गभेद. If we say 'हंसीव धवला चन्द्रः' the same fault arises, because धवला has to be changed into धवलः in order to make it go with the उपमेय. Similarly, 'सरांसीवामलं नभः' is an example of वचनभेद. Here, the उपमान (सरांसि) and the उपमेय (नभः) differ in number. अमलम्, which expresses the common property, is capable of being construed with the उपमेय only. Therefore, it requires to be changed into अमलानि in order to make it applicable to the उपमान. That is how the उपमादोष वचनभेद arises. If we were to say 'सरांसीव अमलानि खम्,' the same fault would arise, as अमलानि woud have to be changed into अमलम् in order to construe it with the उपमेय. It may be noted that expressions like 'हंसीव धवला चन्द्रः' and 'सरांसीव अमलानि खम्' or not current in the language, but have been taken into consideration in order to exhaust a possible alternative. From all this it will be seen that our usual illu-

stration of उपमा viz. 'चन्द्र इव सुन्दरमाह्लादकं वा मुखम्' is defective, because it contains लिङ्गभेद.

In cases like 'हंसीव धवला चन्द्रः सरांसीवामलानि खम्' and 'हंसीव धवलश्चन्द्रः सरांसीवामलं नभः' what happens is this:

The difference in gender and number of the उपमान and the उपमेय makes the intended common property (साधारणम्=साधारणत्वेन विवक्षितम्) uncommon or exclusive i. e. applicable only to the उपमान or the उपमेय अन्यरूपम् = असाधारणम् उपमाने (नवै उपमेयेनैव वा संबद्धत्वात्). Thus, as the common property is understood to be connected with either the उपमान only or the उपमेय only the उपमान or the उपमेय, as only qualified by that 'common' property, is apprehended as उपमान or उपमेय owing to some other suggested or understood (प्रतीयमानेन='शब्दानुक्तेन उभयानुगमक्षमेण शब्दोक्तसमान-धर्मव्यतिरिक्तेन केनापिमाणिक्य चन्द्र's संकेत) property. This really means that in order to make the simile understandable, we have to presume some other property as the basis thereof. For example, in 'हंसीव धवलश्चन्द्रः' as धवलः is understood to be connected only with the उपमेय, the उपमेय here is really apprehended to be धवलश्चन्द्रः (सविशेषणस्यैव) and not चन्द्रः धवलः thus ceases to be the common property and becomes an attribute of the moon only. Therefore, we understand some other common property such as प्रकाशन as the basis of this simile. Our sentence then becomes 'धवलश्चन्द्रो हंसीव प्रकाशते'. Similarly 'सरांसीवामलं नभः' would really be equal to 'अमलं नभः सरांसि इव शोभां दधते.' It is here easy to see that the matter in hand or the matter with which we start viz. to convey that धवलत्व and अमलत्व are the basis of these similes (प्रक्रान्तस्य अर्थस्य = प्रस्तुतस्य अर्थस्य धवलत्वममलत्वं च अनयोरुपमयोरनुक्रमं साधारणो धर्म इति प्रतिपादनात्मकस्य is clearly not carried out, because we presume another property as the basis thereof. Therefore, Mammaṭa says that the उपमादोषs लिङ्गभेद and वचनभेद (अस्य = लिङ्गवचनभेदस्य उपमादोषस्य) are nothing but भग्नप्रक्रमत्वम्.

It must here be pointed out that it may not always be possible to understand another common property in a form which would be 'उभयानुगमक्षम' or capable of being construed with both the उपमान and the उपमेय. Far example, in illustraton No. 200 it is not easy to think of another common property, which would be applicable to चिन्तारत्नम् and त्वम् in the same form. But this does not materially affect the main agrument about 'प्रक्रान्तस्य अर्थस्य स्फुटमनिर्वाहः'. What actually happens even in this illustration is that when we construe the line as 'मे करतः च्युतः (त्वं) चिन्तारत्नमिव असि' the idea does arise in our mind that the basis of this simile is some property other than च्युत. But च्युत is surely intended to be the common property underlying the simile here. That is how प्रक्रान्तस्य अर्थस्य स्फुटमनिर्वाहः comes in.

We have stated above that प्रक्रमभङ्ग in the case of लिङ्गभेद and वचनभेद consists in this that what the poet intended as the common property of the simile is not regarded as such, but that some other property is understood as the basis thereof. We may explain the प्रक्रमभङ्ग in another way also. The poet intends that the common property mentioned by him should be applicable to both the उपमान and the उपमेय in the same form. But the difference in gender or number between them makes this impossible. We have, therefore, to change its form so as to make it go with the उपमेय or the उपमान as the case may be. Herein lies the 'प्रक्रान्तस्य अर्थस्य स्फुटमनिर्वाहः'. It will thus be seen that under this interpretation प्रक्रान्तस्य अर्थस्य=साधारणो धर्म उपात्तेनैव रूपेण उपमानोपमेयोभयगामी स्यादित्यभिप्रायरूपस्य प्रस्तुतस्य अर्थस्य and प्रतीयमानेन=लिङ्गवचनविपरिणामेन उपमेयान्वययोग्यत्वं उपमानान्वययोग्यत्वं वा प्रापितेन प्रथमतः शब्दानुपात्तेन. Thus, the sentences would ultimately appear as 'धवला हंसीव धवलश्चन्द्रः' and 'अमलानि सरांसीव अमलं नभः.' Out of these two interpretations we prefer the former, because we feel that it is more natural to suppose that the प्रक्रान्तार्थ is the idea that the specified quality is the basis of the simile rather than that the specified quality should be applicable to both the उपमान and the उपमेय in the same form.

According to the prabhā प्रक्रमभङ्ग here arises, because we begin with the उपमान or the उपमेय as not qualified by an adjective and end by regarding it as such only as qualified by an adjective. Read 'एवमुपात्तधर्मविशिष्टत्वमुपमानोपमेययोरन्यतरस्य भवेत्, तथा च प्रक्रमभङ्गः ।...अन्यतरस्य सविशेषणत्वं प्रक्रान्तविरुद्धमित्यर्थः ।' प्रभा p. 466. The Vivaraṇa on the other hand thinks that in लिङ्गवचनभेद the प्रक्रमभङ्ग is due to the fact that the common property, which is applicable to the उपमेय in its express form (as in 'चन्द्र इव मुखं सुन्दरम्') becomes applicable to the उपमान in an implied i. e. changed form (such as 'सुन्दरः', which we have to presume in order to make it go with the उपमान), or that the common property which is applicable to the उपमान in its express form (as in 'चन्द्र इव सुन्दरो मुखम्'), becomes applicable to the उपमेय in an implied i. e. changed form (such as सुंदरम्').

It appears to us that both these commentaries have missed the real meaning of प्रक्रान्तस्य अर्थस्य.

Stanza 200—This line illustrates लिङ्गभेद. Here the उपमान (चिन्तारत्नम्) and the उपमेय (त्वम्, referring to some man, understood on account of the verb असि) differ in gender with the result that the word expressive of common property viz च्युतः has to be changed to च्युतम् in order to make it go with the उपमान. That is how the defect 'लिङ्गभेद arises. This in Mammaṭa's view is only a case of भग्नप्रक्रमत्व.

Stanza 201—The second line of this stanza, which has been quoted by नमिसाधु on रुद्रट's काव्यालंकार II. 24, is 'परमातेव निःस्नेहाः शीतलाः परकार्यवत् ॥' The line quoted by Mammaṭa is an example of वचनभेद. Here the उपमान (वधूः) and the उपमेय (सक्तवः) differ in number with the result that the word signifying common property viz. शुद्धाः cannot be construed with the उपमान (वधूः) except in the changed form शुद्धा. That is how the defect वचनभेद is developed. Mammata regards this defect as a form of भग्नप्रक्रमत्वम्.

It may be noted that in 'सक्तवो...कुलवधूरिव' there is लिङ्गभेद as well. For, सक्तु is masculine or neuter and कुलवधू is feminine. But the लिङ्गभेद is not quite so prominent, because if कुलवधू be changed into the plural, शुद्धाः can be construed with it. Note 'लिङ्गभेदोऽत्र विद्यमानोपि अप्रधानम् । उपमानस्य बहुत्वे लिङ्गभेदेऽपि उभयान्वयसद्भावात् ।' प्रदीप

यत्र तु नानात्वेऽपि...स्वभावत्वात्—In this passage Mammaṭa tells us that where the word, expressive of the common property, dose not require to be changed when construed with both the उपमान and the उपमेय, inspite of the fact that the उपमान and the उपमेय differ in gender and number, there this defect viz. भग्नप्रक्रमत्व does not arise, because the word denoting the common property (अस्य=सामान्याभिधायिपदस्य) is capable of going with both the उपमान and the उपमेय in exactly the same form.

Stanza 202—This line illustrates the absence of भग्नप्रक्रमत्व inspite of लिङ्गभेद. Here the उपमान (रत्नैः *n.*) and the उपमेय (गुणैः *m.*) differ in gender. But the word expressive of the common property viz. अनर्घैः is capable of going with both रत्नैः and गुणैः, because the instrumental plural of both neuter and masculine nouns ending in अ assumes the same form. Therefore, भग्नप्रक्रमत्व due to लिङ्गभेद is not here developed.

Stanza 203—This is an illustration where भग्नप्रक्रमत्व does not arise inspite of वचनभेद. Here the dress of a certain girl is compared with her gestures. The उपमान (वेषः) is singular and the उपमेय (विभ्रमाः) plural. Thus, there is वचनभेद. The words expressive of common property are असदृशाः, मधुरताभृतः and दधते. But these words can be looked upon as both singular and plural and are thus capable of going with both the उपमान and the उपमेय. To explain : असदृशः is nom. sing. of असदृश and nom. plu. of असदृश्, मधुरताभृतः is nom. sing. of मधुरताभृत and nom. plu of. मधुरताभृत् and दधते is present third sing. of दध् दधते 1 A and present third plu. of धा धत्ते 3 A. Thus, as the words expressive of common property are उभयानुगमस्वभाव, the defect वचनभेद,

which in Mammaṭa's view is the same as भग्नप्रक्रमत्व, does not arise, even though the उपमान and the उपमेय differ in number.

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It will be seen from above that according to Mammaṭa the sole criterion as to whether लिङ्गभेद and वचनभेद between the उपमान and the उपमेय give rise to भग्नप्रक्रमत्व or not is whether they necessitate a change in the form of the word expressive of common property or not in order to make it go with both the उपमान and the उपमेय. Daṇḍin offers a more elastic test. According to him a simile is not made defective by लिङ्गभेद, वचनभेद, हीनता and अधिकता, if they do not cause, dissatisfaction to the intelligent. Where such dissatisfaction is caused, the defect arises. Read 'न लिङ्गवचने भिन्ने न हीनाधिकतापि वा । उपमादूषणायालं यत्रोद्वेगो न धीमताम् ॥ 51 स्त्रीव गच्छति षण्ढोऽयं वक्त्येषा स्त्री पुमानिव ! प्राणा इव प्रियोऽयं मे विद्या धनमिवार्जिता ॥ 52

कालपुरुषविध्यादि...व्याप्तः—Mammaṭa here tells us that in the उपमादोषs known as कालभेद, पुरुषभेद and विध्यादिभेद the apprehension of the comparison (प्रतीतिः = उपमाप्रतीतिः) is not had in such an unstumbling or unhalting manner as it would be if there had been no such difference (तथा = कालपुरुषविध्यादिभेदाभावे यथा भवेत्तथा). Consequently, these defects are also covered by भग्नप्रक्रमता. The idea is when the उपमान and the उपमेय sentences differ in tense (कालः), person (पुरुषः) and mood (विधिः), it becomes necessary to change the form of the verb in such a manner as to make it suitable for going with the उपमान sentence. Thus, the apprehension of the comparison is not direct, but halting. Mammaṭa maintains that these defects can be included under भग्नप्रक्रमता.

Stanza 204—This stanza in रघुवंश 171. It describes the birth of a son to Queen Kumudavatī from Kuśa, the son of Rāma. The second line has reference to the fact that the mind attains clearness or transparency during the last watch of the night i. e. from 3 A. M. to 6 A. M., which consequently is looked upon as the best time for study. Mallinātha's remark in this connection is 'ब्राह्मे [काले] सर्वेषां बुद्धिवैशद्यं भवतीति प्रसिद्धिः ।'

Here the verb in the उपमेय clause is आप (prefect of आप् आप्नोति to obtain). It must be changed to आप्नोति in order to make it go with the उपमान clause. Thus, the simile in its expanded form becomes 'यथा चेतना पश्चिमाद् यामिनीयामात् प्रसादमाप्नोति तथाकुमुद्वती काकुत्स्थात् अतिथिं नाम पुत्रमाप.' कालभेद arises from this necessity of changing आप into आप्नोति. According to Mammaṭa कालभेद is included in भग्नप्रक्रमता.

Stanza 205—This stanza is रत्नावली i. 20 and is addressed by Vatsarāja to Queen Vāsavadattā. The queen is here compared with

a creeper. The first three lines go with both the queen and the creeper, thus : प्रत्यग्रो नूतनः अचिरकृतः यः मज्जनविशेषः स्नानविशेषः (The queen had taken a special bath, because she wanted to worship Cupid) तेन विविक्ता शुद्धा मनोहरा मूर्तिः शरीरं यस्याः (देवीपक्षे) । प्रत्यग्रं यत् मज्जनं सेचनं (sprinkling) तेन विशेषतो विविक्ता सविशेषं रमणीया मूर्तिः यस्याः (लतापक्षे) । कौसुम्भेन कुसुम्भसंबन्धिना (belonging to safflower) कुसुम्भनिर्मितिने इत्यर्थः रागेण वर्णेन रुचिरः सुन्दरः स्फुरन् भ्राजमानः अंशुकस्य वस्त्रस्य अन्तः प्रान्तः यस्याः (देवीपक्षे) । कौसुम्भानि कुसुम्भपुष्पाणि तेषां रागेण वर्णेन रुचिरा, स्फुरद्भिः अंशुभिः पुष्पधूलिभिः (pollen) कान्ता मनोज्ञा च (लतापक्षे) । अनेन विशेषणेन उपमानभूता लता कुसुम्भलतैवेति गम्यते । मकरकेतनं कामम् अर्चयन्ती पूजयन्ती (देवीपक्षे) । मकरकेतन समुद्रम् अर्चयन्ती शोभयन्ती समुद्रतीरे स्थितत्वात् (लतापक्षे) बालप्रवलानां नूतनपल्लवानां विटपानां शाखानां च प्रभवः उत्पत्तिः यस्याः । इदं विशेषणं लतागामि एव ।

Here the verb in the उपमेय clause is विभ्राजसे, which is present second person singular. It cannot as such be connected with the उपमान clause, which possesses लता (third person) as its agent. विभ्राजसे must, therefore, be changed into विभ्राजते. The simile then takes the form 'यथा लता विभ्राजते तथा त्वं विभ्राजसे'. As विभ्राजसे has to be turned into विभ्राजते the defect पुरुषभेद develops. पुरुषभेद in Mammaṭa's opinion is nothing but भग्नप्रक्रमता.

संबोध्यमाननिष्ठस्य परभागस्य=संबोध्यमाना वासवदत्ता तन्निष्ठस्य तद्विषयकस्य तद्गामिनः परभागस्य 'विभ्राजसे' इति क्रियापदस्य अन्तिमभागस्य 'से' इतिप्रत्ययात्मकस्य. This refers to the termination से, the last part (परभागः) of the verb विभ्राजसे, which belongs to the person addressed (संबोध्यमान) viz. Vásavdattā. This last part viz. से has to be changed व्यत्यासात्=' ते ' इत्याकारेण परिवर्तनात्) into ते, when it is to be made applicable to लता, which is not the thing addressed (असंबोध्यमान). Therefore, पुरुषभेद arises in this stanza.

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Stanza 206—This line illustrates विधिभेद. Here the imperative third singular प्रवहतु, which belongs to the उपमेय clause, has to be changed into प्रवहति in order to make it applicable to the उपमान clause. Thus, the line expands into यथा गङ्गा सदैव प्रवहति तथा ते कीर्तिः प्रवहतु.' As the injunction (विधिः), expressed by the form प्रवहतु, has to be changed into indication conveyed by प्रवहति the defect विधिभेद arises. This, Mammṭa holds, is nothing but भग्नप्रक्रमता.

विधिः means injunction or order . Its nature is to impel one who is not active to activity (अप्रवृत्तस्य प्रवर्तनम् आत्मा यस्य तादृशस्य). विधि here refers to the अप्रवृत्तप्रवर्तन expressed by the imperative form प्रवहतु. After 'अप्रवृत्तप्रवर्तनात्मनो विधेः' supply 'व्यत्यासः कर्तव्यः' or 'व्यत्यासात् विधिभेदः'. विधेः= विधिवाचकस्य 'प्रवहतु' इत्याज्ञार्थस्य क्रियापदस्य.

एवंजातीयकस्य...विध्यादिभेदः—This line points out the significance of the term आदि in 'कालपुरुषविध्यादिभेदेऽपि. When another verbal

form of this kind (एवंजातीयकस्य अन्यस्य अर्थस्य=' वहतु ' इत्येवंविधस्य अन्यस्य क्रियापदस्य is found to be impossible of construction with the उपमान (उपमानगतस्य असंभवात्=उपमानगतत्वेन असंभवात्, उपमानानुगमस्वभावविरहत्वात्), the defect referred to by आदि in विध्यादिभेदः arises. It should be noted that the expression उपमानगतस्य असंभवाद् विध्यादिभेदः is not happily worded. The intended sense has to be extracted from it with some difficulty.

An example of another kind of विधिभेद is ' संप्राप्य निधनं युद्धे वीरः स्वर्गं जयेच्चिरम् । प्राचीने भारते जन्ये हताः शूरा नरा इव ॥ ' Here the potential form जयेत् has to be changed into अजयन् in order to make it go with हताः शूरा नराः, who are the उपमान.

ननु समानम्...इत्यर्थावगमात्-This paragraph contains an objection against Mammaṭa's treatment of कालपुरुषविध्यादिभेद. It may be thus explained : Sentences like ' बलवानयं राजा भीम इव भाति ' and ' अयं राजा भीम इव भाति ' are considered by you as examples of प्रक्रमभङ्ग, because they contain कालभेद. For, भाति cannot be construed with the उपमान (भीमः), unless it is changed (भेदः=व्यत्यासः, परिवर्तनम्) into अभात्, as Bhīma is no longer living. Against this we point out that sentences like the above can be easily looked upon as defectless examples of उपमा by taking as the basis thereof another common property (धर्मान्तरम्), which may either have been mentioned (उच्चारितम्) or have to be understood प्रतीयमानम्= अध्याहृतम्). Thus, in ' बलवानयं राजा भीम इव भाति ' and 'अयं राजा भीम इव भाति' we should not understand भाति as containing the common property of the simile, but should take बलवान् as the common property-it would be उच्चारित in the first sentence and प्रतीयमान in the second-and thus make the simile complete (पर्यवसित). In this way बलवान् would go with both the उपमान and the उपमेय (when the sentence takes the form ' अयं राजा भीम इव बलवान् भाति) and consequently the defect कालभेद would not arise. After thus completing the simile the relevant property viz. shining (प्रकृतधर्मः भाति इत्यनेन निर्दिष्टः) could be construed with the उपमेय alone. As it is not now the basis of the उपमा, कालभेद is not developed.

There may, however, occur cases where the simile is understood on account of the expressed (उपात्त) common property alone, because it may be the only common property between the उपमान and the उपमेय, and this property may have been expressed in such a manner as to make it go with the उपमेय alone. In such cases as no धर्मान्तर could be thought of, कालभेद would seem inevitable. But we maintain that even here it is possible to understand a flawless simile by twisting the already mentioned common property in such a way as to free it from the form which gives rise to कालभेद. Thus, in ' युधिष्ठिर

इवायं सत्यं वदति ' the common property between the उपमान and the उपमेय is सत्यवदन and it has been so expressed as to make it go with the उपमेय alone. Here though no other common property between युधिष्ठिरः and अयम् can be thought of, we shall understand (प्रतिपत्स्यामहे = ज्ञास्यामहे) the sentence to be equal to ' युधिष्ठिर इव सत्यवादी अयं सत्यं वदति ' by twisting it a little to suit our purpose. Now, as सत्यवादी goes with both the उपमान and the उपमेय, कालभेद is not developed

You would perhaps object to this by saying that it involves the fault पौनरुक्त्य or tautology, decause सत्यवदन is unnecessarily repeated in ' सत्यंवादी सत्यं वदति. ' In reply to this we point out that we could do away with the पौनरुक्त्य by making some distinction between सत्यवदन as expressed by सत्यवादी and सत्यवदन as denoted by सत्यं वदति. The former could be looked upon as habitual, natural or general सत्यवदन (सत्यं वक्तुं शीलमस्य असौ सत्यवादी), while the latter might refer to the special case of the man's सत्यवदन. A similar distinction is made in understanding ' रैपोषं पुष्णाति ' (he nourishes by nourishing with wealth), which is available from Pānini's ' स्वे पुषः ' 3. 4. 40. रैपोषम् is a णमुल् form obtained from रै = wealth and पुष् पुष्णाति to nourish. Here in order to avoid repetition it is held that पुष् in पुष्णाति conveys the general idea of nourishing, while पुष् in रैपोषम् expresses the specific idea of nourishing with wealth.

सत्यमेतत्...प्रमाणम्—This passage contains Mammaṭa's reply to the above objection. Mammaṭa admits that there is a certain amount of truth in the elaborate interpretation proposed by the objector, but remarks that such justification (समर्थनम्) is to be resorted to in the case of usages (प्रयोगेषु) already extant or current in the language, according to the maxim ' स्थितस्य गतिश्चिन्तनीया '. But even this justification, Mammaṭa points out, is not wholly (सर्वथा) blameless or unobjectionable. The blame or weak point in it lies in this that here the apprehension of the matter in hand viz. the simile is obstructed or delayed (प्रस्तुतवस्तुप्रतीतिव्याघातात् = प्रस्तुतस्य वस्तुनः उपमारूपस्य प्रतीतेः व्याघाताद् अवरोधाद् विलम्बाद् इत्यर्थः उपयाप्रतीतिः अवरुद्धा विलम्बेन वा भवतीति) inasmuch as we have to go through the process of understanding a धर्मान्तर, or of twisting the sentence, before the simile is completely apprehended. Mammaṭa ultimately appeals to men of heart i. e. of poetic appreciation to decide whether such justification involves प्रस्तुतप्रतीतिव्याघात or not.

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असादृश्यासंभवौ...पर्यवस्यतः—In this sentence Mammaṭa remarks that the उपमादोषs असादृश्यम् and असंभवः are included in अनुचितार्थता. The de-

fect असादृश्य arises when there is no similarity between the उपमान and the उपमेय, while the defect असंभव is developed when the उपमान is represented to be such as is absolutely impossible. The distinction between the two is this : In असंभव the उपमान is such as enjoys no existence in the world at all, while in असादृश्य the उपमान exists, but is not known to be similar to the उपमेय.

Stanza 207 — This line is taken from वामन's काव्यालंकारसूत्रवृत्ति 4. 2. 16. Here we find that co-attributeness or resemblance between a poem and the moon, and senses and the rays is nowhere known (प्रतीतम् = प्रसिद्धम्). That is how असादृश्य as an उपमादोष is here developed. Mammaṭa holds that this असादृश्य is nothing but अनुचितार्थत्वम्.

Stanza 208 — This stanza is भामह ii 47. It describes an archer discharging arrows from his bow. The first half contains an उत्प्रेक्षा. The arrows appeared to proceed from his mouth, which was at the middle of the bow as he held it in his hand in the ready position. The second line compares the burning arrows with the fiercely blazing showers of water coming from the mid-day sun, possessed of a halo. Thus, the following are compared : दीप्ताः शराः = जाज्वल्यमाना वारिधाराः, धनुर्मण्डलम् = परिवेषः and अस्यम् = अर्कः. Here it is impossible that burning showers of water should fall from the orb of the sun. When a poet expresses such an idea, it leads to inappropriateness or अनुचितार्थता.

उत्प्रेक्षादोषः

One defect of उत्प्रेक्षा had apparently been noted by some ancient rhetorician. It is called अशक्तिः, which is really equal to यथाशब्दस्य संभावनं प्रतिपादयितुम् अशक्तिः or the incapacity of the word यथा to denote probability. The essence of उत्प्रेक्षा is संभावनम् or probability. It is expressed by words like ध्रुवम् and इव. Somebody may perhaps think that because the word इव is संभावनवाचक in addition to being साधर्म्यवाचक, the word यथा, which is साधर्म्यवाचक, could also be used as संभावनवाचक. Against this idea it is pointed out that यथा has no power to convey probability. It can, when used singly (केवलस्य), express similarity alone and similarity is not intended to be the essence in उत्प्रेक्षा. Therefore, when the word यथा is used to express probability, which it has no power to do, the defect अशक्तिः arises. This defect, Mammaṭa holds, is nothing but अवाचकत्वम्, which he has already mentioned among the 16 पददोषs in the 7th Ullāsa.

अवाचकत्वम् or Inexpressiveness consists in the use of a word to denote a sense, which it has no power to do. e. g. 'गीतेषु कर्णमादत्ते' साहित्यदर्पण vii. Here आदत्ते is used in the sense of 'gives'. But आदत्ते has no power to express this sense.

उत्प्रेक्षायामपि — Here अपि has no signficance. It had better been dropped. केवलस्य = पदान्तरेण असमस्तस्य uncompounded with any other word. When यथा is compounded with other words, it expresses senses other than साधर्म्य. Thus, the अव्ययीभाव compounds यथाकालम्, यथोत्तरम् and याथशक्ति express योग्यता, वीप्सा and पदार्थानतिवृत्ति respectively. Note 'योग्यता—वीप्सा-पदार्थानतिवृत्ति—सादृश्यानि यथार्थाः' सिद्धान्तकौमुदी अविवक्षितत्वात्—This is once again a careless expression. As a matter of fact similarity is intended to be expressed in उत्प्रेक्षा, because it is a figure which, like some others, is based on औपम्य. अविवक्षित्वात् must, therefore, be taken in the sense of प्राणत्वेन आधारत्वेन वा अविवक्षितत्वात्, for the essence of उत्प्रेक्षा is संभावनम् and not साधर्म्य, which is the essence of उपमा.

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Stanza 209 — This stanza describes the bud (मुकुलं मुकुलभावापन्नम्) of a blue lotus rising from the middle of a well (दीर्घिकागर्भात् = वापीमध्यात्). The poet imagines that the lotus is as though closed or contracted (संकुचित) through fear of the beauty (चातुर्यम् = सौंदर्यम्) of the woman's eyes. The figure in the stanza is उत्प्रेक्षा and the poet has used the word यथा to convey it. That is how the defect अशक्ति arises, which in Mammaṭa's, view is nothing but अवाचकत्वम्. The defect can be removed by reading ध्रुवम् instead of यथा.

अर्थान्तरन्यासदोषः

निर्विषयत्वम् as a defect of अर्थान्तरन्यास had apparently been mentioned by some predecessor of Mammaṭa. Mâmmaṭa now tells us that this defect is nothing but अनुचितार्थता. अर्थान्तरन्यासस्य निर्विषयत्वम् just means उत्प्रेक्षाप्रतिपादितार्थसमर्थकार्थान्तरन्यासोपादानम्. The essence of अर्थान्तरन्यास lies in corroboration. Corroboration becomes necessary, when there is a possibility of a certain proposition being questioned, or of its not being properly understood. A certain thing is poetically fancied as being true. But as it does not possess a real form (तात्त्विकेन रूपेण परिवर्जितत्वात् = पारमार्थिकेन रूपेण विहीनत्वात्), it is as good as unreal or unsubstantial from the ordinary practical point of view. Though it may be so, it does not require any corroboration, because the poet has fancied it to be true and the reader naturally believes in the poet's fancy. When, therefore, an अर्थान्तरन्यास is used to corroborate a poetically fancied thing or proposition, which does not really require to be corroborated, the defect निर्विषयत्व occurs, because अर्थान्तरन्यास in such a case has no province or scope. This निर्विषयत्व of अर्थान्तरन्यास, Mammaṭa urges, is nothing but अनुचितार्थता, because it is inappropriate to use an अर्थान्तरन्यास to support a thing, which does not require to be supported.

आलेख्यमिव गगनतले—As a drawing on the surface of the sky is exceedingly improper, because it has no place to stand upon, even so is अर्थान्तरन्यास employed to support an उत्प्रेक्षितार्थ.

Stanza 210—This stanza is कुमारसंभव 1. 12 and forms part of the description of the Himālaya mountain. The idea is that the mountain possesses caves which the rays of the sun cannot penetrate and wherein consequently darkness exists even by day. The first line contains an उत्प्रेक्षा. The poet fancies that darkness is afraid of the sun by day and, therefore, takes resort to the caves of the Himālaya who thereupon protects it there. The second line contains a general proposition to corroborate the action of the Himālaya in protecting such an insignificant thing as darkness. The lofty-peaked i. e. the high-minded (उच्चैः शिरसाम्) have great personal regard even towards an insignificant person who resorts to them for protection. Thus, the stanza is an example of अर्थान्तरन्यास, where a poetically fancied thing viz. protection of the darkness by the Himālaya is corroborated by a general proposition.

अत्र ... यत्न :—Here in the first place it is not possible for the inanimate darkness to be afraid of the sun. Secondly, it is equally impossible for the inanimate mountain to afford protection necessitated (प्रयोजितम्) by that fear. But when this protection (अस्य=अद्रिकृतस्य परित्राणस्य. In translation substitute 'protection' for 'fear:'), which is really impossible in the nature of things, is fancied to be true by the poet, there is no improbability whatsoever with regard to it. Therefore, the effort to corroborate it by means of a general proposition is useless. Thus, arises अर्थान्तरन्यासस्य निर्विषयत्वम्, which is the same as अनुचितार्थता.

संभावितेन=उत्प्रेक्षितेन स्वरूपेण प्रतिभासमानस्य अस्य (=परित्राणस्य)—These words show that Mammaṭa ūnderstands an implied उत्प्रेक्षा in रक्षति also, which thus becomes equal to रक्षति इव. The general propositon is stated to justify the protection. When that protection appears in its fancied form i. e. when that protection is fancied by the poet, there is no अनुपपत्ति or improbability with regard to it. Consequently its corroboration by means of a general proposition useless.

Thus, the अनुपपत्तिः, which is at the basis of निर्विषयत्व as a defect of अर्थान्तरन्यास, is उत्प्रेक्षितार्थस्य (परित्राणस्य) समर्थनानुपपत्तिः, because an उत्प्रेक्षितार्थ needs no समर्थन. As it has been fancied by the poet, it has to be taken as true.

We have noted above that the construction of the first line is दिवा दिवाकराद् भीतमिव अत एव गुहासु लीनम्. It is possible to construe the words

as दिवाभीतम् उलूकम् (an owl) इव गुहासु लीनम् which is lying in the caves like an owl. In this case उत्प्रेक्षा would vanish and उपमा would take its place. But as we know from the Vṛtti Mammaṭa does not favour this construction.

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समासोक्तिदोषः

अनुपादेयत्वम् (Read अनुपादेयत्वम् for अनुपादेयता on p. 137) as a defect of समासोक्ति had apparently been mentioned by some ancient rhetorician. Mammaṭa tells us that this अनुपादेयत्वम् is the same as अपुष्टार्थत्वम् or पुनरुक्तता. समासोक्तेः अनुपादेयत्वम् means समासोक्तौ उपमानस्य अनुपादेयत्वं शब्देन अनिर्देश्यत्वम्. In समासोक्ति the उपमान, though unmentioned by any word, is revealed or understood owing to the force of common adjectives. When the same is mentioned again, the defect अनुपादेयत्वम् arises, because there is no purpose for mentioning it again. This अनुपादेयत्व is the same as अपुष्टार्थत्व or पुनरुक्तता.

पुनरुक्तता, like अपुष्टार्थत्वम्, has been mentioned by Mammaṭa among 23 अर्थदोषs. When a certain thing, which has once been expressed by means of words, is again conveyed by other words, the defect पुनरुक्तता occurs. पुनरुक्तता differs from अपुष्टार्थत्व, because the sense which is denoted by an अपुष्टार्थ word is not actually expressed by some word before, though it may have been generally implied. Mammaṭa's example of पुनरुक्तत्वम् is ' अस्त्रज्वालावलीढप्रतिबलजलधेरन्तरौर्वायमाणे सेनानाथे स्थितेऽस्मिन् मम पितरि गुरौ सर्वधन्वीश्वराणाम् । कर्णालं संभ्रमेण व्रज कृप समरं मुञ्च हार्दिक्य शङ्कां ताते चापद्वितीये वहति रणधुरं को भयस्यावकाशः ॥ ' वेणीसंहार 3. 7, on which he observes ' अत्रचतुर्थपादवाक्यार्थः पुनरुक्तः । ' p. 384 (वामनाचार्य)

Stanza 211—This stanza is रत्नाकर's हरिविजय 3. 37 and forms part of the description of ग्रीष्म or summer. The printed edition (निर्णयसागर) reads चिरयायिदिनश्रिया (चिरयायिनो दीर्घगामिणः ये दिनाः तेषां श्रीः तया). The idea in the stanza is that in summer the days grew long and the heat thereof increased. As the sun (तिग्मरुचिः = उष्णप्रकाशः सूर्यः) touched the quarters (ककुभः = दिशः) with his rays (करैः किरणैः हस्तैश्च), the Glory of the days with her heat (तापः उष्णत्वं मनस्तापश्च) increased, assumed great proportion i. e. length (अतनुमानः महत्परिमाणं महदभिमानश्च). चिरयापि—though the days were already long, they became longer still. It also means that the girl was the man's beloved for a long tine. चिरया = दीर्घया, चिरकालीनया वा. The reading चिरयायिदिनश्रिया is better, because चिरया with regard to दिनश्री cannot be easily understood. For, there is no propriety in saying that the day was already long.

Here the description of the increasing days is given in such a manner that we get the idea of a girl, who with increased mental affliction, assumes great pride, when she sees her lover touching another woman with his hands. This idea is obtained through the force of common adjectives (सदृशविशेषणवशेन) such as करैः स्पृशति, विजृम्भिततापया, अतनुमानपरिग्रहया, रुचिरया and चिरया and because we apprehend the particular genders (व्यक्तिविशेषौ लिङ्गविशेषौ स्त्रीपुरुषलिङ्गौ इत्यर्थः) viz. the feminine gender of ककुभः and of दिनश्री and the masculine gender of तिग्मरुचिः. The adjectives are based on श्लेष. because the words कर, ताप and मान are paronomastic and because चिरया also yields two shades of meaning. रुचिरया may be regarded as a साधारण adjective. Thus, the stanza becomes an example of समलिङ्गविशेषणोत्था समासोक्तिः.

अत्र तिग्मरुचेः...स्वशब्दोपादानेन—Here Mammaṭa rightly points out that just as owing to सदृशविशेषणs and व्यक्तिविशेषs (particular genders) we apprehend (व्यक्ति = अभिव्यक्तिः प्रतीतिः) the sun and the quarters (understood collectively as one) as नायक and नायिका respectively, even so owing to those very reasons we would understand the glory of the summer days as प्रतिनायिका. There is, therefore, no point in expressing this idea of प्रतिनायिका by the use of a special word viz. दयितया (स्वशब्दोपादानेन= प्रतिनायिकाद्योतकदयिताशब्दप्रयोगेण). The use of the word दयितया constitutes the defect known as अनुपादेयत्वम्, which is said to be peculiar to समासोक्ति According to Mammaṭa this अनुपादेयत्व is either अपुष्टार्थत्व or पुनरुक्तता.

While Mammaṭa is generally right in his contention in this passage, two points call for criticism. Mammaṭa says that ककुभः are apprehended as नयिका and दिनश्री as प्रतिनायिका. Our reading of the stanza creates in us an exactly opposite impression. We believe that दिनश्री is apprehended as नायिका and ककुभः as प्रतिनायिका. The word दयितया favours our interpretation. When the nāyikā finds the nāyaka touching the idea in the prati-nāyikā with his hands, she is afflicted and assumes pride. We think this is the idea in the stanza. Secondly, Mammaṭa we think is not correct in saying that अनुपादेयत्वम् is either अपुष्टार्थत्वम् or पुनरुक्तता. We have to urge that it cannot be पुनरुक्तता. We have seen before that पुनरुक्तता arises when an idea, which has already been expressed by means of a word, is once again conveyed by another word. The idea conveyed by दयितया has not before been expressed by any word. Therefore, the use of दयितया cannot lead to the defect पुनरुक्तत्वम्. Mammaṭa's statement that अनुपादेयत्वम् may in the alternative be पुनरुक्तत्वम् is a piece of careless writing. अनुपादेयत्वम् may be अपुष्टार्थत्वम् all right. For, the use of दयितया does not nourish the intended sense or purpose viz. the development of समसोक्ति.

श्लेषोपमायास्तु...प्रतीतिः—This sentence is directed against those who would say that in the above stanza 'स्पृशति॰' we should not understand समासोक्ति as the figure and then declare that it is defective, but that we should consider it as an example of श्लेषोपमा, wherein the mention of दयितया would be unobjectionable. Mammaṭa points out the proper province of श्लेषोपमा in this sentence and thus suggests its distinction from श्लिष्टविशेषणोत्था समासोक्तिः. That is the proper province of श्लेषोपमा, where inspite of common adjectives based on paronomasia (साधारणेषु= श्लिष्टत्वेन साधारणेषु) the upamāna is not apprehended as such (तथा= उपमानत्वेन) unless it is mentioned by means of a word (उपादानमन्तरेण= शब्दनिर्देशं विना). But in श्लिष्टविशेषणोत्था समासोक्तिः. owing to the force of the paronomastic adjectives the upamāna is distinctly understood so that if it were mentioned by means of a word, the defect अनुपादेयत्व or अपुष्टार्थ arises. By thus pointing out the proper province of श्लेषोपमा Mammaṭa suggests that in 'स्पृशति॰' owing to paronomastic adjectives the upamāna दयिता is distinctly apprehended and consequently it cannot be regarded as an example of श्लेषोपमा.

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Stanza 212—This stanza comes from प्रतीहारेन्दुराज's वृत्ति on उद्भट's काव्यालंकारसंग्रह p. 55. It had been quoted before in the 9th Ullāsa as an illustration of अभङ्ग (1st half) and सभङ्ग (2nd half) श्लेष. It contains a description of the goddess Pārvati, who is compared with the morning twilight by means of two paronomastic adjectives. पल्लवौ इव किसलयौ इव आताम्रौ आसमन्तात् लोहितौ भास्वन्तौ दीप्तिमन्तौ यौ करौ ताभ्यां विराजिनी विराजमाना (पार्वतीपक्षे)। पल्लवा इव आताम्रा भास्वत्करैः सूर्यकिरणैः विराजिनी च, पल्लववत् आताम्रैः भास्वत्करै विराजिनी वा (प्रभातसंध्यापक्षे)। सुखेन आप्यते इति स्वापं सुलभम् न स्वापम् अस्वापं दुर्लभं यत् फलं मोक्षरूपं तस्मिन् ये लुब्धाः संजाताभिलाषाः तेषाम् ईहितस्य अभीष्टार्थस्य प्रदा दात्री (पार्वतीपक्षे)। स्वापः निद्रा, न स्वापः अस्वापः जागरणं महत्येव प्रत्यूषे उत्थानं, तस्य यत् फलं स्नानसंध्यादिकम् अध्ययनादिकं वा, तस्मिन् लुब्धे जने हितप्रदा इष्टदात्री (प्रभातसंध्यापक्षे)। From the first adjective the two senses are obtained without its being split up in two different ways. So it is an example of अभङ्गश्लेष. The second adjective requires to be split up in two different ways in order to yield the two senses. Therefore, it exemplifies सभङ्गश्लेष.

In this stanza though the two adjectives are common (साधारण) we would not have comprehended प्रभातसंध्या as the उपमान for Pārvati, had it not been specifically mentioned. Therefore, it is an example of श्लेषोपमा and the mention of प्रभातसंध्या does not constitute a defect. But in 'स्पृशति॰' the common adjectives do give us the idea of दयिता. Therefore, it is an example of समासोक्ति and the mention of दयितया gives rise to the defect अनुपादेयत्वम् or अपुष्टार्थत्वम्.

अप्रस्तुतप्रशंसादोषः

अप्रस्तुतप्रशंसा is exactly the opposite of समासोक्ति. Therein the अप्रस्तुत or उपमान is expressed and the प्रस्तुत or the उपमेय is understood in the same manner i. e. through the force of common adjectives (अनयैव रीत्या = साधारणविशेषणवशादेव). Therefore, if in अप्रस्तुतप्रशंसा the उपमेय is mentioned by means of a word, the defect अनुपादेयत्वम्, which apparently had been noted by some ancient rhetorician, arises. Hence, Mammata remarks that the उपमेय should not be spoiled i. e. made defective by the use of a word to express it again. Such प्रयोग leads to the fault (अप्रस्तुतप्रशंसायाः) अनुपादेयत्वम्, which in Mammaṭa's opinion is the same as अपुष्टार्थत्वम् or पुनरुक्तता.

Stanza 213—This is भल्लटशतक 69 (काव्यमाला चतुर्थ गुच्छक p. 150), where we have 'मध्ये वा धुरि वा वसन् for 'मध्येवारिधि वा वसन्'. It contains censure or condemnation of generality (सामान्यम्), which does not consider the distinction between things (अनामृष्टं तत्त्वान्तरं तत्त्वानां वस्तुनाम् अन्तर तारतम्यं येन) falling within a class but looks upon them all as equal and thus resembles a thoughtless king, who also makes no distinction between man and man. The first three lines offer examples of undiscriminating generality. When sky-goers i. e. birds are called, a mosquito coming forward cannot be warded off, because it is a विहंगम equally with an eagle. Thus, the सामान्य विहंगमत्व makes no distinction between an insignificant sky-goer like a mosquito and the king of birds viz. the eagle. That is how it is अनामृष्टतत्त्वान्तर. The class of मणिs or jewels includes most brilliant and precious stones like diamonds as well as a worthless stone like a grass-jewel, which is found in the middle of the sea. तृणमणिः is a kind of jewel, which is supposed to attract grass, as magnet attracts iron. वावसन् can also be looked upon as one word. It will then be nom. sing. of the present participle from वावसति, which is a frequentative from वस् वसति to dwell. वावसन् continually dwelling. The reading 'मध्ये वा धुरि वा वसन्' means 'मणीनां मध्ये धुरि अन्ते वा वसन्.' Then again even a fire-fly trembles not in moving among luminaries. For, the generality तेजस्वित्व is as much applicable to it as to the sun.

The stanza is an example of अप्रस्तुतप्रशंसा, because the description of सामान्य is clearly अप्रस्तुत. For, no one would condemn an inanimate and abstract entity like generality. Further. अनामृष्टतत्त्वान्तरम्, as a qualification of सामान्यम्, shows that सामान्य is अप्रस्तुत and is intended to stand for some one else. For, अनामृष्टतत्त्वान्तरम् is really a property of sentient beings and, therefore, cannot properly be construed with

the non-sentient सामान्य. But when we remember that सामान्य is अप्रस्तुत and is intended to stand for some sentient being, the construction of अनामृष्टतत्त्वान्तरम् with it becomes understandable. And the प्रस्तुत sentient being, for whom the अप्रस्तुत सामान्य stands, is an indiscriminate or thoughtless (अचेतन) master. He is revealed or apprehended through the अप्रस्तुत generality as qualified by the adjective अनामृष्टतत्त्वान्तरम् (अप्रस्तुतं विशिष्टम् च 'अनामृष्टतत्त्वान्तरम्' इति विशेषणयुक्तं च यत् सामान्यं तस्य द्वारेण). What is meant is that the adjective अनामृष्टतत्त्वान्तरम्, which qualifies सामान्यम्, reveals that an indiscriminate master is प्रस्तुत here. Therefore, his mention again by the word प्रभुम् leads to the fault अनुपादेयत्वम्, which is the same as अपुष्टार्थत्वम् or पुनरुक्तता.

अचेतनस्य प्रभोः—अचेतनस्य is here used in the sense of अचेतसः or अविवेकिनः. Its use in this sense is objectionable. अचेतन means inanimate non–sentient, as opposed to चेतन which denotes animate or sentient. As a matter of fact सामान्य is अचेतन and प्रभु चेतन. The use of the word अचेतन in the sense of अविवेकिन् is the last indication of Mammaṭa's inexact style. अप्रस्तुतविशिष्टसामान्यद्वारेण is really equal to अप्रस्तुतस्य सामान्यस्य 'अनामृष्टतत्त्वान्तरम्' इति विशेषणद्वारेण.

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तदेते…अर्हन्ति—Here Mammaṭa concludes his treatment of अलंकारदोषs by remarking that these defects of figures, which occur according to possibility (यथासंभविनः) i. e. whenever circumstances which give rise to them are present and others of a similar kind are included in the class or group of defects (दोषजात्या = दोषसमूहेन),' already mentioned in the 7th Ullāsa. Consequently, they do not deserve to be treated separately. पूर्वोक्तया = पूर्वस्मिन् सप्तमोल्लासे उक्तया.

अन्येऽपि एवंजातीयकाः—By this expression defects of figures like the following are referred to :(1) 'अर्कस्तेजसि राजायं भाति सूर्य इव द्यवि ।' Here the superimposition of the sun on the king is detrimental to the apprehension of the simile. (2) 'ऐन्द्रीमुखं चुम्बतीदं रक्तं शीतांशुमण्डलम् ।' Here the neuter gender of शीतांशुमण्डलम् blocks the apprehension of the attribution of नायकव्यवहार to the moon and consequently समासोक्ति is not properly developed. (3) 'या धर्मभासस्तनयापि शीतलैः स्वया यमस्यापि जनस्य जीवनैः कृष्णापि शुद्धेरधिकं विधायिभिर्विहन्तुमंहांसि जलैः पटीयसी ॥' This stanza contains a description of the river Yamunā, who is a daughter of the sun (धर्मभासः = उष्णतेजसः सूर्यस्य) and a sister of Yama, who is a son of the sun (Compare the Marathi, expression 'यमाजी भास्कर'). It is an example of विरोध which, however, is not properly developed therein on account of the fact that the contradictory things, which are supposed to give

rise to it are भिन्नाधिकरण, while विरोध requires that they should be एकाधिकरण, Read 'अत्र धर्मभासस्तनयात्वादीनां शीतलत्वादीनां विरोध उक्तः। स च भिन्नाधारतयैव निर्देशान्न संभवति। एकाश्रयत्वेनैव विरोधस्य निरूपितत्वात्।' वामनाचार्य

इति संपूर्णमिदं काव्यलक्षणम्—We have shown before that the whole of the Kāvyaprakāśa is devoted to the treatment of the various topics referred to in the defition of poetry. That is why at the end of his work Mammaṭa remarks that the definition of poetry i. e. its treatment (काव्यलक्षणम्=काव्यलक्षणप्रतिपादनम्) comes to an end.

Stanza 214—In this stanza Mammaṭa claims that different topics, expounded by his predecessors in different works, have been brought together and treated by him within the compass of a single book so skilfully that it presents the appearance of an organic whole and not that of a patch work. It must be said to Mammaṭa's credit that the ten Ullāsas of his Kāvyaprakāśa logically follow one another. The one string which joins them together and makes them look like parts of one whole is the fact that they represent the explanation of the various terms occurring in his definition of poetry.

एष मार्गः stands for the manner in which Mammaṭa has dealt with the different topics in his book. एष मार्गः=अयं काव्यप्रकाशान्तर्भावितभिन्नविषयप्रतिपादनप्रकारः. विदुषाम्=काव्यप्रकाशाध्येतॄणां विद्वज्जनानाम्. This is a compliment to students of the Kāvyaprakāśa, to whom the work appears to be of an unbroken form. The word contains an indirect compliment to Mammaṭa himself, because it suggests that the learned are satisfied with the organic unity of his Kāvyaprakāśa. Or विदुषाम् may be construed with विभिन्नः instead of with प्रतिभासते. विदुषां विभिन्नः then becomes equal to विदुषां भरतोद्भटादीनां प्राचीनालंकारिकाणां ग्रन्थेषु भिन्नत्वेन दृष्टः. The expression thus refers to the treatment of the topics dealt with in the Kāvyaprakāśa, as found in the works of learned rhetoricians of former times like Bharata and Udbhaṭa. विभिन्नः points to the different books in which these topics are expounded. विभिन्नः=भिन्नभिन्नालंकारिकग्रन्थेषु निबद्धः. This refers to the works of Mammaṭa's predecessors such as Bharata, Udbhaṭa and Ānandavardhana, wherein the topics of rasa, alamkāra and dhvani are respectively treated.

The stanza is capable of another interpretation also. In this case we have to suppose that it is the composition of either Allaṭa, who is supposed to have completed the 10th Ullāsa, left unfinished by Mammaṭa at the end of the figure परिकर, or of some other writer who believed in the double authorship of the 10th Ullāsa. According to

this interpretation the stanza tells us that this path viz. the way in which the figures are treated in the 10th Ullāsa (एष मार्गः = एष दशमोल्लासगतः अर्थालंकारप्रतिपादनप्रकारः), though broken (विभिन्नः = मम्मट—अल्लट—इति कर्तृद्वय-विरचितः), appears to the learned as of undroken form (अभिन्नरूपः = एककर्तृकः) i. e. as the composition of one author. This need not cause surprise, because the cause thereof is well-executed. The second half of the stanza contains a compliment to Allaṭa for the excellent performance of the task which fell to his lot. He is so successful in engrafting his work on Mammaṭa's that it is hardly possible to detect that two authors have united their efforts in the composition of the 10th Ullāsa.

These two interpretations have been offered by comentators beginning with मणिक्यचन्द्र.

APPENDIX—A

KĀRIKĀS IN ULLĀSAS I, II, III AND X

प्रथम उल्लासः

नियतिकृतनियमरहितां ह्लादैकमयीमनन्यपरतन्त्राम् ।
नवरसरुचिरां निर्मितिमादधती भारती कवेर्जयति ॥ १ ॥
काव्यं यशसेऽर्थकृते व्यवहारविदे शिवेतरक्षतये ।
सद्यः परनिर्वृतये कान्तासंमिततयोपदेशयुजे ॥ २ ॥
शक्तिर्निपुणता लोकशास्त्रकाव्याद्यवेक्षणात् ।
काव्यज्ञशिक्षयाभ्यास इति हेतुस्तदुद्भवे ॥ ३ ॥
तददोषौ शब्दार्थौ सगुणावनलंकृती पुनः क्वापि ।
इदमुत्तममतिशयिनि व्यङ्ग्ये वाच्याद्, ध्वनिर्बुधैः कथितः ॥ ४ ॥
अतादृशि गुणीभूतव्यङ्ग्यं व्यङ्ग्यं तु मध्यमम् ।
शब्दचित्रं वाच्यचित्रमव्यङ्ग्यं त्ववरं स्मृतम् ॥ ५ ॥

द्वितीय उल्लासः

स्याद् वाचको लाक्षणिकः शब्दोऽत्र व्यञ्जकस्त्रिधा ।
वाच्यादयस्तदर्थाः स्युस्तात्पर्यार्थोऽपि केषुचित् ॥ १ ॥
सर्वेषां प्रायशोऽर्थानां व्यञ्जकत्वमपीष्यते ।
साक्षात् संकेतितं योऽर्थमभिधत्ते स वाचकः ॥ २ ॥
संकेतितश्चतुर्भेदो जात्यादिर्जातिरेव वा ।
स मुख्योऽर्थस्तत्र मुख्यो व्यापारोऽस्याभिधोच्यते ॥ ३ ॥
मुख्यार्थबाधे तद्योगे रूढितोऽथ प्रयोजनात् ।
अन्योऽर्थो लक्ष्यते यत् सा लक्षणारोपिता क्रिया ॥ ४ ॥
स्वसिद्धये पराक्षेपः परार्थं स्वसमर्पणम् ।
उपादानं लक्षणं चेत्युक्ता शुद्धैव सा द्विधा ॥ ५ ॥
सारोपान्या तु यत्रोक्तौ विषयी विषयस्तथा ।
विषय्यन्तःकृतेऽन्यस्मिन् सा स्यात् साध्यवसानिका ॥ ६ ॥
भेदाविमौ च सादृश्यात् संबन्धान्तरतस्तथा ।
गौणौ शुद्धौ च विज्ञेयौ लक्षणा तेन षड्विधा ॥ ७ ॥
व्यङ्ग्येन रहिता रूढौ, सहिता तु प्रयोजने ।
तच्च गूढमगूढं वा तदेषा कथिता त्रिधा ॥ ८ ॥
तद्भूर्लाक्षणिकस्तत्र व्यापारो व्यञ्जनात्मकः

यस्य प्रतीतिमाधातुं लक्षणा समुपास्यते ॥ ९ ॥
फले शब्दैकगम्येऽत्र व्यञ्जनान्नापरा क्रिया ।
नाभिधा समयाभावाद्धेत्वभावान्न लक्षणा ॥ १० ॥
लक्ष्यं न मुख्यं, नाप्यत्र बाधो, योगः फलेन नो ।
न प्रयोजनमेतस्मिन्, न च शब्दः स्खलद्गतिः ॥ ११ ॥
एवमप्यनवस्था स्याद् या मूलक्षयकारिणी ।
प्रयोजनेन सहितं लक्षणीयं न युज्यते ॥ १२ ॥
ज्ञानस्य विषयो ह्यन्यः फलमन्यदुदाहृतम् ।
विशिष्टे लक्षणा नैवं विशेषाः स्युस्तु लक्षिते ॥ १३ ॥
अनेकार्थस्य शब्दस्य वाचकत्वे नियन्त्रिते ।
संयोगाद्यैरवाच्यार्थधीकृद् व्यापृतिरञ्जनम् ॥ १४ ॥
तद्युक्तो व्यञ्जकः शब्दो यत्सोऽर्थान्तरयुक् तथा ।
अर्थोऽपि व्यञ्जकस्तत्र सहकारितया मतः ॥ १५ ॥

तृतीय उल्लासः

अर्थाः प्रोक्ताः पुरा तेषामर्थव्यञ्जकतोच्यते ।
वक्तृबोद्धव्यकाकूनां वाक्यवाच्यान्यसंनिधेः ॥ १ ॥
प्रस्तावदेशकालादेर्वैशिष्ट्यात् प्रतिभाजुषाम् ।
योऽर्थस्यान्यार्थधीहेतुर्व्यापारो व्यक्तिरेव सा ॥ २ ॥
शब्दप्रमाणवेद्योऽर्थो व्यनक्त्यर्थान्तरं यतः
अर्थस्य व्यञ्जकत्वे तच्छब्दस्य सहकारिता ॥ ३ ॥

दशम उल्लासः

साधर्म्यमुपमा भेदे पूर्णा लुप्ता च साग्रिमा ।
श्रौत्यार्थी च भवेद् वाक्ये समासे तद्धित तथा ॥ १ ॥
तद्वद्धर्मस्य लोपे स्यान्न श्रौती तद्धिते पुनः
उपमानानुपादाने वाक्यगाथ समासगा ॥ २ ॥
वादेर्लोपे समासे सा कर्माधारक्यचि क्यङि ।
कर्मकर्त्रोर्णमुल्येतद्द्विलोपे क्विप्समासगा ॥ ३ ॥
धर्मोपमानयोर्लोपे वृत्तौ वाक्ये च दृश्यते ।
क्यचि वाद्युपमेयासे त्रिलोपे च समासगा ॥ ४ ॥
उपमानोपमेयत्वे एकस्यैवैकवाक्यगे ।
अनन्वयो, विपर्यासे उपमेयोपमा तयोः ॥ ५ ॥
संभावनमथोत्प्रेक्षा प्रकृतस्य समेन यत् ।
ससंदेहस्तु भेदोक्तौ तदनुक्तौ च संशयः ॥ ६ ॥

तद् रूपकमभेदो य उपमानोपमेययोः ।
समस्तवस्तुविषयं श्रौता आरोपिता यदा ॥ ७ ॥
श्रौता आर्थाश्च ते यस्मिन्नेकदेशविवर्ति तत् ।
साङ्गमेतन्निरङ्गं तु शुद्धं माला तु पूर्ववत् ॥ ८ ॥
नियतारोपणोपायः स्यादारोपः परस्य यः ।
तत् परंपरितं श्लिष्टे वाचके भेदभाजि वा ॥ ९ ॥
प्रकृतं यन्निषिध्यान्यत् साध्यते सा त्वपह्नुतिः ।
श्लेषः स वाक्ये एकस्मिन् यत्रानेकार्थता भवेत् ॥ १० ॥
परोक्तिर्भेदकैः श्लिष्टैः समासोक्तिर्निदर्शना ।
अभवन् वस्तुसंबन्ध उपमापरिकल्पकः ॥ ११ ॥
स्वस्वहेत्वन्वयस्योक्तिः क्रिययैव च सापरा ।
अप्रस्तुतप्रशंसा या सा सैव प्रस्तुताश्रया ॥ १२ ॥
कार्ये निमित्ते सामान्ये विशेषे प्रस्तुते सति ।
तदन्यस्य वचस्तुल्ये तुल्यस्येति च पञ्चधा ॥ १३ ॥
निगीर्याध्यवसानं तु प्रकृतस्य परेण यत् ।
प्रस्तुतस्य यदन्यत्वं यद्यर्थोक्तौ च कल्पनम् ॥ १४ ॥
कार्यकारणयोर्यश्च पौर्वापर्यविपर्ययः ।
विज्ञेयातिशयोक्तिः सा, प्रतिवस्तूपमा तु सा ॥ १५ ॥
सामान्यस्य द्विरेकस्य यत्र वाक्यद्वये स्थितिः ।
दृष्टान्तः पुनरेतेषां सर्वेषां प्रतिबिम्बनम् ॥ १६ ॥
सकृद्वृत्तिस्तु धर्मस्य प्रकृताप्रकृतात्मनाम् ।
सैव क्रियासु बह्वीषु कारकस्येति दीपकम् ॥ १७ ॥
मालादीपकमाद्यं चेद्यथोत्तरगुणावहम् ।
नियतानां सकृद् धर्मः सा पुनस्तुल्ययोगिता ॥ १८ ॥
उपमानाद् यदन्यस्य व्यतिरेकः स एव सः ।
हेत्वोरुक्तावनुक्तीनां त्रये साम्ये निवेदिते ॥ १९ ॥
शब्दार्थाभ्यामथाक्षिप्ते श्लिष्टे तद्वत् त्रिरष्ट तत् ।
निषेधो वक्तुमिष्टस्य यो विशेषाभिधित्सया ॥ २० ॥
वक्ष्यमाणोक्तविषयः स आक्षेपो द्विधा मतः ।
क्रियायाः प्रतिषेधेऽपि फलव्यक्तिर्विभावना ॥ २१ ॥
विशेषोक्तिरखण्डेषु कारणेषु फलावचः ।
यथासंख्यं क्रमेणैव क्रमिकाणां समन्वयः ॥ २२ ॥
सामान्यं वा विशेषो वा तदन्येन समर्थ्यते ।
त्रय सोऽर्थान्तरन्यासः साधर्म्येणेतरेण वा ॥ २३ ॥

विरोधः सोऽविरोधेऽपि विरुद्धत्वेन यद् वचः ।
जातिश्चतुर्भिर्जात्याद्यैर्विरुद्धा स्याद् गुणस्त्रिभिः ॥ २४ ॥
क्रिया द्वाभ्यामथ द्रव्यं द्रव्येणैवेति ते दश ।
स्वभावोक्तिस्तु डिम्भादेः स्वक्रियारूपवर्णनम् ॥ २५ ॥
व्याजस्तुतिर्मुखे निन्दा स्तुतिर्वा रूढिरन्यथा ।
सा सहोक्तिः सहार्थस्य बलादेकं द्विवाचकम् ॥ २६ ॥
विनोक्तिः सा विनान्येन यत्रान्यः सन्न नेतरः ।
परिवृत्तिर्विनिमयो योऽर्थानां स्यात् समासमैः ॥ २७ ॥
प्रत्यक्षा इव यद् भावाः क्रियन्ते भूतभाविनः ।
तद्भाविकं, काव्यलिङ्गं हेतोर्वाक्यपदार्थता ॥ २८ ॥
पर्यायोक्तं विना वाच्यवाचकत्वेन यद् वचः ।
उदात्तं वस्तुनः संपद्, महतां चोपलक्षणम् ॥ २९ ॥
तत्सिद्धिहेतावेकस्मिन् यत्राऽन्यत् तत्करं भवेत् ।
समुच्चयोऽसौ, स त्वन्यो युगपद् या गुणक्रियाः ॥ ३० ॥
एकं क्रमेणानेकस्मिन् पर्यायोऽन्यस्ततोऽन्यथा ।
अनुमानं तदुक्तं यत् साध्यसाधनयोर्वचः ॥ ३१ ॥
विशेषणैर्यत् साकूतैरुक्तिः परिकरस्तु सः ।
व्याजोक्तिश्छद्मनोद्भिन्नवस्तुरूपनिगूहनम् ॥ ३२ ॥
किंचित् पृष्टमपृष्टं वा कथितं यत् प्रकल्पते ।
तादृगन्यव्यपोहाय परिसंख्या तु सा स्मृता ॥ ३३ ॥
यथोत्तरं चेत् पूर्वस्य पूर्वस्यार्थस्य हेतुता ।
तदा कारणमाला स्यात्, क्रियया तु परस्परम् ॥ ३४ ॥
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भिन्नदेशतयात्यन्तं कार्यकारणभूतयोः ।
युगपद् धर्मयोर्यत्र ख्यातिः सा स्यादसंगतिः ॥ ३८ ॥
समाधिः सुकरं कार्यं कारणान्तरयोगतः ।
समं योग्यतया योगो यदि संभावितः क्वचित् । ॥ ३९ ॥
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कर्तुः क्रियाफलावाप्तिर्नैवानर्थश्च यद् भवेत् ॥ ४० ॥

गुणक्रियाभ्यां कार्यस्य कारणस्य गुणक्रिये ।
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आश्रयाश्रयिणौ स्यातां तनुत्वेऽप्यधिकं तु तत् ॥ ४२ ॥
प्रतिपक्षमशक्तेन प्रतिकर्तुं तिरस्क्रिया ।
या तदीयस्य तत्स्तुत्यै प्रत्यनीकं तदुच्यते ॥ ४३ ॥
समेन लक्ष्मणा वस्तु वस्तुना यन्निगूह्यते ।
निजेनागन्तुना वापि तन्मीलितमिति स्मृतम् ॥ ४४ ॥
स्थाप्यतेऽपोह्यते वाऽपि यथापूर्वं परं परम् ।
विशेषणतया यत्र वस्तु सैकावली द्विधा ॥ ४५ ॥
यथानुभवमर्थस्य दृष्टे तत्सदृशे स्मृतिः ।
स्मरणं भ्रान्तिमानन्यसंवित् तत्तुल्यदर्शने ॥ ४६ ॥
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तस्यैव यदि वा कल्प्या तिरस्कारनिबन्धनम् ॥ ४७ ॥
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ऐकात्म्यं बध्यते योगात् तत् सामान्यमिति स्मृतम् ॥ ४८ ॥
विना प्रसिद्धमाधारमाधेयस्य व्यवस्थितिः ।
एकात्मा युगपद्वृत्तिरेकस्यानेकगोचरा ॥ ४९ ॥
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APPENDIX—B INDEX TO STANZAS

APPENDIX C

INDEX TO ALAMKARAS TREATED BY MAMMATA IN ULLĀSA X

The figures refer to the pages of the Text and to those of the Notes.